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LITERATURE.

Christianity, Islam, and the Negro Race. By E. W. Blyden. (Whittingham.)

DR. BLYDEN has given us a very interesting and remarkable volume. I say volume, and not book, as the work is a collection of articles and addresses written or delivered by the author at various times. From a literary point of view this is somewhat to be regretted, as it involves the repetition of the same sentiment and statements again and again, and produces a want of unity and orderly sequence. But it has also its advantages in impressing upon the reader the main facts and lessons which Dr. Blyden desires to convey.

Dr. Blyden "is of the purest Negro parentage," and was for some years Minister for the Liberian Republic in this country; consequently, what he has to tell us about Africa and the Negro ought to come with special weight. Two facts are more particularly brought into relief by him: first of all, that Islam is carrying on a vast and civilising propaganda in Nigritia; and, secondly, that if Central Africa is to be colonised it must be with civilised Negros. From his insistence upon the last fact we may gather that Dr. Blyden is an enthusiastic advocate of the claims of Liberia; and the volume concludes with an eloquent appeal to the United States to restore to Africa the descendants of those who were torn from their homes in the days of the slave-trade. A country which has so largely benefited by the national crime of the past ought to make a national compensation for it in the present. The resources of Central Africa can never be brought into the markets of the world except through the help of the Negro. None but the Nigritian race has hitherto proved itself capable of withstanding the deadly climate of the country, or, at all events, of the coast-lands, through which alone the interior can be approached. It is only in Africa, moreover, on his native soil, that the Negro can be expected to develop freely and naturally. Elsewhere he must be content to be an imitator of the white man, depressed by a feeling of inferiority, and subjected to alien conditions and an uncongenial climate. The solution of the African difficulty in America and of the European difficulty in Africa is alike, according to Dr. Blyden, to transplant to Africa the Negros of America.

I confess that in this part of his argument Dr. Blyden's views do not seem to me to be quite clear. On the one hand, we are told that Nigritia must be civilised by Negroes who have come under the influence of European culture; on the other hand, this European culture is pronounced to be unsuited to the Negro, who usually imitates instead of

assimilating it, and the Negro is urged to develop, like the Mohammedan tribes of the interior, a culture and civilisation of his own. Does Dr. Blyden wish his brethren in Liberia to forsake the civilisation they have brought with them from America, and start from the level of the Foulah and Mandingo? If so, not only does his own practise contradict such a teaching, but also a good deal that he says in the volume before us. I suppose that what he really means is that, while absorbing all that is best in the civilisation of the foreigner, his countrymen should develop it in the way demanded by their racial characteristics and the climatic conditions that surround them. This is, no doubt, theoretically sound advice; but in these days of rapid intercommunication and democratic levelling it is advice that is extremely hard to put into practice, even in the case of populations which have behind them a long and cultured past.

The portion of Dr. Blyden's volume which deals with the relations of Islam to the Negro is that which will prove of most interest to readers who do not belong to the Negro race. Here he speaks with the authority of one who is a Negro himself, and who has had more experience both of the Christian white and of the Mohammedan black than almost anyone else. Islam, he points out, is advancing with such enormous strides in Africa, not because it appeals to the sensuous side of human nature, but because it is a great civilising power, whose adherents are religious enthusiasts, whose practice and teaching alike draw no distinction between the white man and the black, and whose creed is simple and clear. Mohammedanism appeals to the iconoclastic instincts of the Negro race. Its missionaries bring with them no pictures to enforce the lesson that "God is white and the devil is black." Wherever it goes the school and the language of the Korán go too. Arabic literature is widely read and studied, even boys learning with enthusiasm the school-tasks which open for them the road to heaven. It is true that the faith of Islam may at times be spread by the sword of the fanatic, and that the Arab slave-hunter may accompany the Arab missionary; but when once the Pagan defenders of a Falaba have been massacred, the survivors accept readily the gospel of Mohammed, which becomes among them a power for good.

While Islam has advanced in Nigritia, as in Northern Africa, Christianity has receded. The Christian missionary cannot contend with the malaria of the climate; the dogmas he preaches have been moulded by Aryan minds, and find no response in the Negro breast; and the religion he professes is bound up with the memories of rum and slavery. It was a slavery, too, unlike that of Oriental lands, where the slave of to-day may be the master to-morrow; but a slavery exercised by that most cruel, because most unsympathetic, of masters, the Anglo-Saxon race. It is not surprising that Dr. Blyden's own sympathies are evidently enlisted on the side of a creed which places the convert on a footing of social equality with his teachers, and sees in the Negro Bilal one of its most honoured founders. If such is the feeling of an educated Christian like himself, we may understand how strong must be the attraction of Islam to the Pagans of the interior who

have never been affected by European modes of thought.

In reading Dr. Blyden's work it is difficult to realise that it is not written by a member of the English race. The style is pleasant and clear, and the author's command of language would be envied by many. The whole tone of thought and reasoning is English, and it is only when Dr. Blyden shows a possibly over-great sensitiveness to the references to the Negro in European literature that we are reminded of his parentage and nationality. There is one point, however, on which I hope that he will modify his statements in a future edition of his book. He has identified Africa too much with the Negro. The Egyptian is no more Nigritian than the Berber of the north or the Kaffir of the south; and the ethnologist must distinguish from the Negro the Nubian of to-day, the Ethiopian of the past. Doubtless, individual Egyptians and individual Nubians have from time to time intermarried with individual Negroes; but so, also, have individual Europeans. The racial types remain distinct.

A. H. SAYCE.

Dreams to Sell. By May Kendall. (Longmans.)

It is not difficult to distinguish in the crowd of modern verses those which are marked by literary gift; and it requires no great boldness in the present democracy to predict for such as are so marked a considerable measure of popularity. Collectors, therefore, of early editions may like to have their attention drawn to this little volume of poems. We already knew, from *That Very Mab*, that Miss Kendall had no lack of wits, or of wit; but in that first book of hers there was too little order. To read it required effort. It was like following a will-o'-the-wisp through marshy country; and it was not given to everyone to reach the end. In the present volume the cleverness and the wit have more justice done them, owing to the restraints of verse. To give one example: how very much more satisfactory than many pages of invective is the one line about the pure botanist in "Education's Martyr":

"Primroses by the river's brim
Dicotyledons were to him,
And they were nothing more."

A critic once said of Mr. Lang that his poetry would outlive Mr. Browning's, because, though the latter was commonly credited with having thrown light upon modern problems, it was, in fact, Mr. Lang who had done so. "In his day the theory of Evolution was propounded, and Mr. Lang's ballade of Primitive Man shows how a gentleman took it." In the same way I hope we may prophesy a reasonable immortality for Miss Kendall's poetry; for this volume of hers certainly shows how the theory of evolution is "taken" by a lady. It is part of Miss Kendall's humour to make fun out of what is usually called evolution. The largest section of her book is the one headed "Science"; and this, together with that devoted to "The Church," contains all the humorous pieces. The reader will make his own choice among them. The ichthyosaurus is certain to be a favourite. Here may be quoted two fragments which seem to the present reviewer

typical of Miss Kendall's muse. One is from "Nirvana" (p. 26):

"They say each individual soul
Will in a general soul be blended,
And that the universal whole
Is certain to be something splendid."

The other is from "The Lower Life" (p. 24):

"As onward yet life's currents roll,
The gaining of a higher goal
Increaseth sorrow;
And what we win at its own cost
We win; and that we lose is lost,
Nor can we borrow.

"If we have freedom, we lose peace.
If self-renunciation, cease
To care for pleasure.
If we have truth—important prize!
We wholly must away with lies,
Or in a measure."

Of the dreams dreamed "in Church" the most attractive is that of the "Bluecoat Boy about the Squire's Daughter"; those called "Church Echoes," in the manner of Mr. Stevenson's baby poetry, are written, we venture to judge, from a too small induction of instances, for no vicar's daughters that we have ever come across would think as they are here made to think, or be regarded by the village children as they are here said to be regarded. Parsons have many foibles, which may easily be made amusing for the laity; but one must protest against the latest fashion in literature of all kinds, which is simply to caricature them.

But, besides these merry dreams, Miss Kendal has sad dreams to sell; and few dreams could be sadder than many of them. The buyer, we think, will find that for the most part they are sad, not for wantonness, which is the privilege of youth, but because they are about sad things. *Sunt lacrimae rerum.* The one we should buy first, if we had not already bought it as a merry dream, would be "The Legend of the Crossing Sweeper," a parody (in no profane sense, but as the word is used in the Moravian hymn-book) of Rossetti's "Blessed Damosel"; then, perhaps, next, "Insufficiency" and "Lost Souls," and "The Ship of Dreams and Ship of Death" and the "Ballad of the Cadger"—a very nightmare of a dream. And we must not forget "The Jester," the poem with which the book opens—a poem which has a sharper outline, and so makes a more permanent impression than some of the others. In style it is not unlike the early poems of Mr. Bridges. It may be quoted here:

"I AM THY FOOL."

(*Moriturus Regem Salutat.*)

"SMILE once more, my king, my friend!
Smile once more at me!
Let me only, to the end,
Your brave jester be.

"All the merriment I know
There's a hand arresting:
With an easy heart I'd go,
Could I leave my jesting.

"See, I'm just as strange and quaint,
And my mood's as wild.
Oh! why is your laughter faint?
Smile as once you smiled.

"Every smile I won from you
Was an instant's peace:
While the world's work you went through,
You had this release.

"What you gave me I know best,
I can never tell;
I had nothing but a jest,
Say I jested well.

"Smile once more, my king, my friend!
Smile once more at me;
Could I only to the end,
Your brave jester be."

Considering that this is a first book, it is wonderfully free from that emotion which is remembered poetry. Of course it is possible to trace influences, and it is interesting to do so. We learn something about an artist, from knowing who are his masters. Mr. Browning has not been without effect upon "The Last Performance" and "A True Knight" and one or two more; "Evensong" is a delightful little poem, but it could hardly have been written but for Miss Christina Rossetti; "A Board School Pastoral" is in the same way after Mr. Dobson, and a charming pastoral it is. It is a pleasure to find a new writer choosing such models as these, and putting good work into her poems; for it is far safer for the poet to forget that poetry is an inspiration than to forget that it is an art.

The volume is introduced by some graceful stanzas on the "marsh-myrtle and marsh-aphodel" of the Northern muse, bearing a well-known signature; and the same initials are appended with Miss Kendall's to a poem which sets forth how in heaven we may meet Henry VIII. perhaps, but certainly not Cinderella. But who is responsible in that poem for the form "Goliah"—"M. K." or "A. L." or the printer? Or is it a solitary Miltonism? In conclusion, while thanking Miss Kendall for her book, we may express the assurance that she will have more dreams to sell before long, and we shall hope to be then among the buyers.

H. C. BEECHING.

England under the Angevin Kings. By Kate Norgate. In 2 vols. (Macmillan.)

STARTING with a sketch of England under Henry I., and introducing, as tributary streams, accounts of the "Beginnings of Anjou," and of the relations between Anjou and Blois, and Anjou and Normandy, Miss Norgate leads her readers down the river of time as far as what she terms the "Fall of the Angevins." By this, it appears, we are to understand the day at the end of the year 1205 on which John sailed back to England, leaving as lost the fair realms beyond seas which his fathers had won and had ruled.

Certainly these volumes form a faithful analysis of all the chronicles bearing on the period; and, when we consider the sheer bulk of the materials, it is not surprising that the work should have needed, as Miss Norgate intimates, the labour of eleven years. Only those who have wrestled with what the late Dr. Giles was pleased to call his editions of the correspondence of John of Salisbury, Gilbert Foliot, and Peter of Blois can have the smallest idea of the difficulties and pitfalls which a single editor can, if he chooses, place in the way of a student—and Miss Norgate has had to cope with many editors. There are perhaps not three or four men living who have read the *Metalogicus* and the *Polycraticus* of the first-named author; there are fewer who have added to that lugubrious task the perusal of the lively, but lengthy, writings of Gerald de Barri, and have thrown in the weighty chronicles of William of Malmesbury, Henry of Huntingdon, William of Newburgh, Gervase of

Canterbury, Roger Hoveden, Robert of Torigni, and Benedict of Peterborough, together with the lucubrations of thirty or forty minor writers in England, France, and Germany.

If, after stating this, it is necessary for me to add that the results of all this honest toil appear scarcely more than readable, even to an enthusiastic student of the period, I do not do so without feeling how sad it is that patience in the worker so often begets impatience in the reader.

The task Miss Norgate set herself needed to be carried out by a partnership. Had she been able to associate with herself another lady of slightly diverse abilities the result might have been a brilliant success. Had she been content to set aside her task, completed so far as it now stands, while finding health and courage for another three years of toil in a somewhat different direction, she would have returned to her MS. with a new power of revision, and a store of facts fresh from unworked mines.

It is sufficiently clear that, like her adviser, Dr. Freeman, she is not capable of reading charters and other ancient MSS.; and yet until many associations like the Pipe Roll Society have completed their labours, it will remain essential to the historian to be able to search cartularies and early records. Not only is this the case, but there is a second point of view gained by collating a MS. which is not obtainable by a student whose eyes never stray from printed texts. The sight, for example, of the original MS. of the later part of Robert of Torigni's chronicle is a revelation to a student who has relied on the work even of such faithful editors as Bethmann and Delisle. He sees at a glance the amusingly lax method of compilation, and the genially hopeful manner in which the busy abbot has left such mere trifles as dates to the hand of the most light-hearted of monks. He thenceforward reckons by a new scale of weights when valuing the chronological testimony of the chronicle.

The result of pursuing no paths but those which some at least have traversed before, and the mental effects of having so doubtfully valuable a possession as a band of revered "masters," are disappointingly obvious in these volumes. Not only does Miss Norgate present us with no new views, but she passionately rejects the humblest offers of new light. We thus get, as regards the main subject, the old story, though we are bound to say that here and there occur clever solutions of isolated difficulties. In historical questions professors of the orthodox school are at present in almost as absurd a position on the one hand as wild theorists are on the other. The patient toil of a multitude of workers among records at home and abroad is disintegrating the old foundations; and we must firmly reply "Not yet" to all who ask us to accept aught but a provisional creed.

The reign of Stephen, for example, is left by Miss Norgate almost as completely without illumination and illustration as it is by her "masters." Of topographical inquiries she has certainly seen the advantage, because Dr. Freeman happily had done so before her; but it is by tracing genealogies and by noting the distribution of the possessions of great nobles, by search for signs of legal and

fiscal machinery, and, above all, by criticism of charters that the fullest light will ultimately come. Some day, perhaps, a worker will uncover a treasure in the Vatican library or in the archives—the register of Anselm, or even Lanfranc, lurking under a blundered title; but till then we must labour at what we have.

Miss Norgate has honestly obtained all facts at first hand. Upon that she must be warmly congratulated; but she is too prone to trust such men as Becket's biographers, and she should have submitted her proof-sheets to some competent antiquary, as well as to some careful student of the period. She might thus have avoided little errors which mar these really creditable volumes. Orthographical innovations like "feudataries" and statements like that on p. 283, where Robert of Gloucester is called the "eldest son" of Henry I., may be smiled at; but to quote Robert of Torigni and the *eighth book* of "William of Jumièges" in the same notes—i. 270, note 2, and 374, note 1—as separate authorities, suggests insufficient critical acquaintance with materials. Miss Norgate should also learn that a pole with a hook at the end has enabled many a clown to drag a knight from his horse. Her idea that young Henry of Scotland (i. 302) rode so close to a hostile castle that he was lifted bodily from his steed by a hook and rope, and was thus almost drawn up into the fortress, is very comical.

Her contempt for numismatics is well illustrated by her reiteration of the assertion that Stephen debased his coinage; but she need not have turned so completely against her most trusted authorities as she does by saying, on p. 369 of her first volume, that Henry Fitz Empress became Duke of Normandy in 1148. On faith of the story of Foliot's consecration she sets aside Huntingdon, Gervase, and Newburgh, who place the event in 1151; and, in the second place, she ignores Robert of Torigni, who gives the clearest possible account of the matter, and says that it occurred in 1150—seemingly late in the year. Had she known of the Salisbury charter, dated in 1149, in which Henry calls himself *dux Normannorum filius*, she would not have treated the business in so high-handed a fashion, for she would have seen that the author of the *Historia Pontificalis*, writing after 1161, was merely deceived by his memory when he slipped in the words *qui modo rex est*, and thus transferred to Henry a narrative which assuredly relates to his father.

What Miss Norgate can mean by including the Earl of Northampton among those who in 1140 were "simply watching the political tide," it is hard to imagine. Charters alone would suggest the idea that Earl Simon was a most devoted adherent of the king; but when we see Stephen, about Easter, 1142, dismiss his army at York and lie sick for many weeks at Northampton, we believe that there was real friendship between the earl and his master.

The account of Henry II. in these volumes is just what might have been feared from what has been said above. Miss Norgate adopts the absurdly high estimate of this monarch which one of her masters has endeavoured to force upon his readers. Some day a writer will be found daring enough to

assert that Becket, Richard de Lucy, Ranulph de Glanvile, and Thomas Bruno were the brains of the government, and the true sources of all that is admirable in the reign. Some day the amazing ineptitudes of the hero of the Toulouse *fiasco* will be portrayed in their true colours. Then, perhaps, due laurels will rest on the heroes of Fornham St. Geneviève and Alnwick, who saved England in 1173-4, and among them on the author of the treatise *De Legibus Angliae*.

But we must not quarrel too seriously with Miss Norgate for not being a lawyer, or for following the lead of personal friends. Her volumes will form a necessary part of every historical library.

RICHARD HOWLETT.

The Anglo-Indian Codes. Edited by Whitley Stokes. Vol. I. Substantive Law. (Oxford: Clarendon Press.)

WHEN the Praetor's Edict in imperial Rome came to be modified and tempered by the broader principles of the *Jus Gentium*—the ancient common law being thus equitably adapted to the requirements of extended conquest, and the wants of new citizens—there were laid the foundations of a dominion which has outlived the life of nations and the decay of material empire. The *Jus Honorarium*, sprung from the union of the *Jus Civile* and the *Jus Gentium*, at this moment forms no inconsiderable portion of the legal codes of many countries in modern Europe, while its influence is discoverable in the existing system of almost every civilised nation. So it may well happen that the work of law reform which England is carrying on in the largest of her foreign dependencies will not only react to the bearing of good fruit at home, but will exercise a powerful and beneficial influence on the destinies of future nations that will arise and exist when the British Empire shall have yielded to the universal law of decline and decay. This reflection has been strongly forced upon us by an examination of Mr. Whitley Stokes's first volume of *The Anglo-Indian Codes*.

Most persons who take any interest in such matters are aware that the work of codification has been carried on, now for many years, in India. The duty of providing for this vast country good and suitable laws, and a proper system of administering them, was recognised from the time of our first acquisition of territorial sovereignty. In 1793 a code of Regulations was enacted by the Government of the East India Company for Bengal. Similar codes followed for Madras and Bombay. During the forty years from 1793 to 1833 a large number of new or amending Regulations were passed, as experience supplied information of the wants and the requirements of the many and different races which inhabit the extensive territories known under the single geographical designation of "India."

In 1833, when the Company lost its commercial monopoly, but was allowed to retain for a time the government of the country in trust for the Crown, provision was made for the appointment of commissioners, who should inquire fully into the jurisdictions, powers, and rules of the then existing courts of justice, and into the forms of judicial pro-

cedure, and into the nature and operation of all laws, civil or criminal, written or customary, in force in any part of the country, and to which any of the inhabitants, Europeans or others, were subject. Successive commissions laboured at the task thus undertaken. It was not, however, intended that the code or codes should be mere digests of existing usages and regulations. They were, further, to comprise all the reforms which the commissioners thought to be desirable. And here we discern what has been meant by "codification" in India—not merely the reduction to form, shape, and system of existing laws, which were manifold and different, often diverse, contradictory and inconsistent with the great principles of the *Jus Gentium*—but the amendment of what had been found injurious in practice; the supplementing of what was logically incomplete; the substitution of sound principle consistent with the experience of civilised humanity for what was unsound with reference to the same standard. During the progress of the work three rules of guidance were laid down:—first, that as little change as possible be made in the substance of existing law; secondly, that no additions be made to that law which are not necessary or clearly expedient; and, thirdly, that interference with contracts fairly made and usages long established is *prima facie* undesirable. Opinions have differed as to how far in particular cases these principles have been adhered to or departed from; and occasionally the legal element in the Indian Legislature has been charged with providing measures which were either not required by, or were repugnant to, the native community. The value of such criticisms depended, of course, on the knowledge and experience of those by whom they were made; and fortunately they were, as a rule, made in *bona fide* honesty, not for the purposes of political strategy. Whenever, and by whomsoever, made, they were calmly considered, and the decision, whether accepting or rejecting them, was impartially made. We will not say it was always right; but we believe that it has been so in the great majority of instances; and legislative wisdom cannot be expected to be infallible in India any more than in England.

The criminal law was first taken in hand; and the Penal Code, enacted in 1861—twenty-six years ago—was the first instalment of labours the importance of which it is scarcely possible to overrate. During the years that followed other portions of law were codified and enacted by the Indian Legislature. Mr. Whitley Stokes's first volume contains the codes, or bodies, of substantive law which have been so treated; and it comprises the Penal Code, the Succession Act, the General Clauses Act, the Contract Act, the Negotiable Instruments Act, the Transfer of Property Act, the Trusts Act, the Easements Act, and the Specific Relief Act. The next volume is to contain the codes relating to adjective law, or procedure.

In the volume now before us Mr. Stokes has not only collected these codes or enacted portions of substantive law; but he has also, in a general introduction to the work and in a special introduction to each code, supplied a vast amount of information, useful, if not

necessary, to a complete understanding of the text of the law. He has further, in footnotes to the sections of each Act, given numerous explanations and references to decided cases of the English and Indian courts, the value of which will be appreciated in a high degree by judges, magistrates, and legal practitioners engaged in administering these codes. Not only to these, but to the student and to all interested in jurisprudence, we can recommend this volume, every page of which shows the labour of a skilled master.

It has often been said that the most able and distinguished of our Indian administrators are unknown—sometimes even by name—to the British public. We may not therefore be giving useless information when we mention that Mr. Whitley Stokes was for many years Secretary to the Government of India in the Legislative Department, and for five years before his retirement held the office of Legal Member of Council. It therefore fell to him to draft many, and pass through the legislature some, of the codes which he has now edited. In language similar to that which has been used of the Earl of Chatham, it may therefore be said that to this work of one so pre-eminently engaged in these concerns, *quorum pars magna fuit*, we cannot but look for lights of no ordinary character.

C. D. FIELD.

Russia Political and Social. By L. Tikhomirov. Translated from the French by Edward Aveling. In 2 vols. (Sonnen-schein.)

STEPNIAK has given to the English public a series of volumes graphically describing the revolutionary movement in Russia, its organisation and methods, and the measures towards its repression adopted by the government. These volumes have been of the greatest service in helping us to understand the country, and especially to get at a knowledge of what is called Nihilism. But a complete description of the various forces that go to make up society, and an analysis of the attitude of the government towards each of these, was wanting. This M. Tikhomirov has supplied. In the present book, students of Russia will better be able to understand the reason of her industrial stagnation, and of the dissatisfaction that is felt by all classes with the government. But it is to be regretted that the language in which this information is clothed is not so lucid and readable as might have been desired. This, however, is not the fault of M. Tikhomirov; it is the misfortune of his translator, of whom better things were to be expected.

M. Tikhomirov's ambition was to supersede the exhaustive work of M. Leroi Beaulieu; but in this he has scarcely succeeded. He has certainly corrected many of the mistakes to which his French predecessor, as a foreigner, was liable; but he is not so minute, nor so thorough. For him generalities suffice, and he is often content to lay down his *ipse dixit* where M. Leroi Beaulieu laboured to give facts and references; and if some of those were not to be trusted, that was clearly not M. Beaulieu's fault.

In the first volume M. Tikhomirov gives a short review of the ethnographical distribution

of the people; and here, at the very outset, he disappoints us. At the present moment the question of the Germans in Russia is of the greatest interest. The Russification of the Baltic Provinces under M. Michel de Kapustine forms a subject worthy of a chapter to itself. But the whole of this important subject is treated in a very unsatisfactory manner; and yet the influence of German thought, German enterprise, and German officials and agriculturists has been of the greatest significance. The mere fact alone that most of the large estates were managed by German agents for upwards of a generation, that most of the professors at universities were at one time, not long distant, either Germans themselves, or educated in Germany, and that even now the majority of the industrial enterprises in the country are in the hands of Germans, shows the enormous influence of the Teutonic race to Russia. When we add to this that most of the commercial business is still carried on by Germans, and that in the days of Alexander II. the principal officials of the higher class were recruited from the Baltic Provinces, we feel that one short chapter on the Germans is barely adequate. From the days when Rurik—himself a Scandinavian adventurer—was invited by the Russians to rule over them because disorder reigned in their midst, and their enemies were too strong for them, to the time when Gen. Todleben twice saved his country—at Sevastopol and at Plevna—the Teutons may almost be said to have been the natural leaders of the Russians. That these Russians are now determined to emancipate themselves from this Teutonic yoke involves a great national uprising. It means the successful propaganda of Panslavism, until at length we see a Panslavist emperor ruling a united Panslavist country, by the aid of a Panslavist press. When the dreams of Panslavism are borne in mind, this fact becomes of enormous importance; and it explains the changes that the revolutionary movement has been obliged to undergo to bring it into sympathy with the people.

But M. Tikhomirov is himself a member of the revolutionary party, and has therefore but little sympathy for aught else. The chapters dealing with the condition of the agricultural classes, the treatment of peasants by the government, the condition of education and the cruel tyranny exercised over the students at universities are most luminous. A very interesting chapter is that in which the relations of the professors to the students are dwelt on, and the difficult position of the former is explained. But here, also, an omission is made by which the professors do not gain. M. Tikhomirov forgets to point out that all aspirants to an academical course in Russia used at one time to be sent to Paris or to some German university. At these centres of learning and freethought Russian scholars were imbued with Western ideas and encouraged to discuss the wildest theories; but the moment they again set foot on Russian soil they felt the yoke of autocratic rule, and their dissatisfaction was proportionate to the extent of the change. That the professors became either advanced liberals or the most reactionary of toadies was the inevitable result. Debarred from giving scope to their

political views, they were compelled to conceal them behind theories of art, philosophy, literary criticism, schools of philology, &c. This is one reason why every university has become a breeding ground for revolutionists; for every branch of science was treated from a controversial point of view, and it was here that students received their political bias. If the revolutionary movement succeeds, much of the glory of the victory will belong to the professors, who have nobly taught their pupils to believe fearlessly in the ultimate triumph of liberal ideas.

M. Tikhomirov is anxious to show that the revolutionary party is not Nihilist in the sense in which that word is commonly understood. Indeed, he accuses Tourguéniev of saddling the party with that nickname; and he states besides that this great student of Russian life did not know what Nihilism really meant, and described what did not exist. Here M. Tikhomirov is clearly wrong. Tourguéniev's Nihilists are studied from life, and most of them are actual portraits. I myself have met in Russia men that might have sat for Bazarov. That the Russian revolutionary party is a Nihilist party will appear conclusively when their tenets are recapitulated. They are materialists (or monists, to use an English scientific phrase); they are communists so far as land is concerned, and socialists as to industries; and their views of marriage are similar to those of Shelley; woman is placed on an equality with man, and class distinctions are abolished; they believe in no existing institution. What wonder that old-fashioned people should call men with such views Nihilists? If the revolutionary party, for the purposes of their propaganda, have found it advisable to drop for the present these controversial matters, and to confine themselves to more purely political agitation, this does not alter the fact that they are social reformers as well.

I have dwelt at some length on the omissions of M. Tikhomirov because I believe his book, on the whole, to be most accurate. It will give English readers a new insight into Russian questions, and will probably have a great influence in forming public opinion. As a text book on Russia it is perhaps the best available. It abounds with instructive suggestions, of which I can quote only one. Speaking of the artificial development of manufactures, the author blames the government for neglecting agriculture, which must be the staple industry of the country for years to come, in favour of the manufactures which cannot compete against foreign wares even in their own country. No one who is studying Russia should omit to read this book, and no one will regret having done so.

E. A. BRAYLEY HODGETT.

NEW NOVELS.

Raphael Ben Isaac: a Tale of A.D. 20. By John Bradshaw. In 2 vols. (Sampson Low.)

Her Two Millions: a Story of a Fortune. By William Westall. In 3 vols. (Ward & Downey.)

Her Brother's Keeper. By Mrs. J. K. Spender. In 3 vols. (Spencer Blackett.)

A False Position. By G. M. Robins. In 3 vols. (Bentley.)

Gabrielle; or, Worth the Winning. By Mrs. John Bradshaw. (W. H. Allen.)

Sukie's Boy. By Sarah Tytler. With four illustrations. (Hodder & Stoughton.)

Daphne's Decision; or, Which shall it be? A Story for Children. By Emma Marshall. (Nisbet.)

Lucy Carter: a Love-story of Middle-Class Life. By Thos. L. Junior. (Sonnenschein.)

It is evident that Mr. Bradshaw has brought to bear upon his subject not only the results of a course of somewhat unusual study, but also a genuine acquaintance with the actual scenery and topography of that part of Palestine in which the action is laid. As a consequence, the background of the story, so to speak, is eminently picturesque, and shows a keen appreciation of nature; while the course of the plot gives scope for some vivid studies both of Jewish life in the early years of the Christian era, and of the Greek civilisation which distinguished the population of such cities as Caesarea, in which place a large part of the action takes place. In fact, the author has had a narrow escape of writing a satisfactory quasi-historical romance; and, even as it is, much of the contents may be read with pleasure. But there is a sense of want of continuity, and the book is rather a series of episodes than a consistent narrative; also we feel the history to be incomplete. Did the hero, after all his many doubtings and searches after truth, rest content to reconcile himself with the synagogue, and settle down in the faith of his forefathers? If not, his restoration to his father's arms can only have been illusory. But perhaps after all he returned to the tents of Aretas, married the pretty Reumah, and turned Sabaean. A young man of so flaccid a spiritual temperament might find little difficulty in reconciling himself to one more system, at any rate for a time. The story is that of a young Jew of good family, living at Capernaum, who, disgusted with the casuistry and empty formalism of his Pharisee instructors, and revolted by Sadducean atheism, sets about to find a more excellent way. At last, moved by his natural tenderness of heart, he breaks the Sabbath to aid a fellow-creature, is denounced by a jealous rival for the affections of the fair Mariamne, and cast out from the congregation. Upon this, fleeing to Caesarea, he is soon drawn into the vortex of Greek dissipation; but, being ruined by a sudden reverse of fortune, and hearing at the same time of his half-forgotten love, he flees to the wilderness in a fit of remorse, becomes herdsman to the Nabathean Aretas, and at last returns to his own folk, only just in time to close the eyes of his mistress. As has been said, there are passages worth reading. The scene in the amphitheatre, where Pilate's wife saves the Jews, is good; so is the pantomime of Adonis—although this might have been worked up as to detail—and there is some power in the shipwreck of the *Ulysses*. Mariamne, the heroine, is rather colourless; and there is much improbability in her asserted prescience as to the true nature of the Messiah's advent. True, the author attempts to account for this

by supernatural means; but the visions are feeble, and remind one irresistibly of the old days at the Polytechnic, and the dissolving views with explanatory chorus. The other characters, excepting the bandit Zadok, are mere shadows.

The search for a long-lost heir to untold wealth cannot be called a new subject in fiction; but Mr. Westall has contrived to make the theme as exciting and full of interest as if we had never met with it before. And this chiefly because his hero and heroine are so natural, such fine types of humanity, and appeal so strongly to the reader's sympathies, both in triumph and trial. Vera Hardy, the young girl upon whom untold wealth unexpectedly devolves, is the only child of an English enthusiast who, marrying an Italian girl, takes up the cause of her nation, enlists under Garibaldi, and gets killed in the course of the first three chapters, leaving his little daughter to the care of her *bonne*, with papers proving her identity, and strict injunctions that she is at once to be taken to her grandfather in England. When the action is resumed, after a lapse of ten years, the child has disappeared, old Hardy the millionaire is dead; and we are transported to a small Yorkshire town to be introduced to all his poor relations, who are preparing, under the direction of Lawyer Ferret, to put in their claim for the property. Their meeting in the tavern, over which "Saintly Sam" presides, is almost Hogarthian in description, as is the subsequent taproom gathering, in which the quidnuncs of Calder are described with a dry humour almost above praise—witness Bob Rogers the plasterer, who beat his tipsy wife not for running away, but for coming back again. Here we are first introduced to the hero, Arthur Balmaine, editor of the local paper, and as true a gentleman by nature as by birth and breeding, notwithstanding his poverty. Arthur is on the eve of starting for Geneva to take a berth on the *Helvetic News*; and a friendly lawyer's clerk proposes to him that he should try and hunt up the missing heiress, with an eye, of course, to mutual pecuniary advantage. While rejecting any idea of reward, he accepts the mission, partly from a sense of chivalry, and partly from curiosity. So we are transported to Geneva. And now come in some very clever, if rather cynical, sketches of journalistic life. The staff of editors and contributors under Mr. Gibson's sway, as well as that lazy gentleman himself, and the two slightly unscrupulous proprietors, are well drawn, but we cannot but think somewhat too caustically. Corfe, the well-born *vaurien*, is the best study. Be it understood that he is not a good-natured vagabond, but a thoroughly heartless and cold-blooded scoundrel, with no other object in view but his own advancement. To further this lofty end he murders his wife—a poor loving girl—by pushing her down a *moulin* on the *Mer de Glace*, so that he may be free to marry the heiress, whom he has by this time discovered in her Swiss retreat. Here, it may be remarked that the author seems, in the course of his plot, to have changed his mind. His reference to the story in "Our Mountains" points to some idea of bringing Esther forward at the last to confront her would-be assassin. If we are right, the change of front was for the better, as the

villain is left to fill up the measure of his enormities, and to die like the hound he was at the hands of his fellow-rebels. We do not propose to describe the intricacies of the plot. Suffice it to say that Arthur's search was at last crowned with success, and that, in the long run, right triumphed all down the line. Arthur and Vera are capitally drawn; and not the least admirable of the portraits is that of the amiable old visionary, M. Senarcens, who was always looking forward to a kind of socialistic millennium. There is real pathos in the good man's awakening to the truth, when he finds the realisation of all his fine theories in the stern fact of Paris under the Commune. At the last, we leave the hero and heroine full of sublime schemes for the amelioration of their kind by the means of co-operative stores, and so forth. Far be it from us to sneer at any well-meant endeavours to raise the physical and moral condition of the poor; but, unluckily, it is open to question whether they would have dealt at the said stores as soon as they found that they were cheap and did not give credit, any more than they would have taken in a newspaper which refused them their literary garbage. By-the-bye, it is worth noting that Vera, when she first comes into her fortune, is represented as undertaking a course of "slimming." Are we to have a cycle of novels in which the heroine goes through this phase of moral dram-drinking?

A physiological and psychological problem which has of late years started into prominence is the doctrine of heredity—that is to say, the transmission of moral tendencies from one generation to another, and, more particularly, from parents to their immediate children. It has struck us more than once that all those who uphold this theory—for which there is undoubtedly much to be said—insist almost exclusively upon the transmission of *evil* qualities. There seems to be no idea that this finer mental faculties, for instance, are likely to be inherited; and, as a matter of fact, how often does a man of genius, or even a talented man, bequeath his powers to his offspring? Without entering into the sombre question whether this is to be considered as evidence of the innate depravity of the human race, we may state that Mrs. Spender's very interesting and readable novel turns mainly upon this theory, as exemplified in the person of Raymond Campion, the weak son of a gifted but dissipated father. The lad is left by a rather venomous and revengeful old grandmother in the moral custody of his sister Ursula, whom old Mrs. Maclurcan—the very embodiment of all the worst features in the Scots character—has left as her heiress. It must be allowed that Miss Campion had, to speak in homely phrase, her hands full, but she showed herself nobly equal to the occasion. It is no exaggeration to say that Ursula is as fine a study of a good and noble woman as has appeared in fiction of late years—*tant soi peu Bohemienne* by reason of her bringing up, yet with all the delicate purity that a man associates with the idea of his mother and sisters; impatient of cut-and-dried conventionalities, and the thousand and one commandments of Mrs. Grundy—withal a most gracious gentlewoman; a sceptic—by no fault of her own, poor girl—yet always striving after the highest truth, and really carrying out Chris-

tian doctrines more fully than many smug professors. She is an entirely good and lovable woman, whom nobody but a good and lovable woman could have presented. Her experiences as mistress of St. Agatha's Priory are humorous in the highest degree, because there is just the necessary touch of pathos in the conceit. Raymond is less successful as a dramatic sketch—not because he is badly drawn, but because his utter want of moral stamina removes him to so great an extent from our sympathy. One would have been so sorry for the wretched boy, and done all in one's power for him, but what heart-breaking work it would have been! Here we must pause to remark that his university career is described as one would have expected a lady to describe it. Oxford must have altered sorely for the worse of late years, if such a scene as that of Harding's wine could be possible in any known college. There is considerable knowledge of human nature shown in the episode where Raymond joins the Salvation Army—is that also to become a factor in the fictional problem?—and equally true is his revulsion at the essential sham and vulgarity of the whole business, and his frantic lapse into debauchery. The house was swept and garnished, and the natural consequence ensued. Mrs. Spender seems to be a strong believer in mesmerism, and we are not disposed to quarrel with her therefor. Some of her most ingenious and telling situations are brought about through the intervention of Phillotti, who was, probably, a queer mixture of truth and quackery. One of the best figures is that of Fielding, the man of high mental endowments, who devotes himself to the service of his fellow men at the East End of London—not merely playing at charity, but practising charity in its truest sense. The book is a good one throughout, and has the charm of ending happily.

That it is a rather risky experiment to contract a loveless marriage as a matter of reciprocal convenience is a proposition which few would be disposed to deny. However, this was the arrangement made by Lady May Errol, and, ostensibly, by Mr. Fleetwood; and the consequences narrowly escaped being disastrous. We say "ostensibly" advisedly; because there is some evidence that the middle-aged lawyer was really in love with his pretty wife, in spite of his cold exterior, in which case one wonders why on earth he could not tell her so like an honest man. He speaks of his marriage as being "an experiment"; but we fail to see in what the experiment can have consisted, unless it were to see how nearly he could crush the life out of a young high-spirited girl without breaking her heart. Possibly the author meant to imply that Edred Fleetwood, having lost faith in the sex through Kate Gravenor's treachery, wanted to discover the converse of Lady Clare's inquiry—viz., whether there was any truth in woman; but for our own part we do not admire moral vivisectors, and think that he came off much better than he deserved. We are not condemning the book. In many respects it is a good one. The style is good, and even elegant, the characters are natural and well individualised, and the love story, both of May and of Zoe, is interesting throughout, while there are some shrewd

remarks in the course of the text, without a suspicion of preaching. But the one grave blemish is the absurd point upon which the whole plot turns—viz., May's denial to her husband of her previous acquaintance with his nephew Guy. Why should she tell a lie about it? Why should either of them want to keep it secret? There was neither sin nor shame in the fact that he had proposed to her and she had refused him—her motives for so doing have nothing to do with the question—and she no longer even fancied herself in love with him. One might have supposed that the bond of secrecy was entered into upon Zoe's account, only that Guy had no idea of her hopeless passion for himself—so it is quite unintelligible. Making allowance for this, there is little but praise to be given to the book. Mr. Robins can write with genuine power and pathos—witness the scene in the railway carriage where the ice is broken for the first time, Guy and May's adventure at Braithdale Rocks, or, best of all, Cyprian Holt's death.

Mrs. John Bradshaw has written a simple and pretty story, which will recommend itself to people who can enjoy something else besides sensation. It is merely the record of a young and lonely girl's life. For, although Gabrielle is a foundling, the mystery connected with her birth is a mere *secret de Polichinelle* from a very early stage of the action; and the interest is derived simply from one's sympathy with her troubles and love story, and from some rather clever character studies among the other actors in the little comedy. The eccentric, selfish Miss Evans is particularly good, and her outspoken nephew, Gwyn Eliot, almost equally so. Gabrielle is decidedly worth reading.

Miss Tytler gives her readers one of those homely, simple stories which no one writes better. There is a wealth of quiet pathos in the portraiture of Sukie Cope, the plain, loving-hearted old maid, always prone to consider others before herself, and spending her life from youth to age for her family, most of the members of which took her self-sacrifice as very much a matter of course. Naturally the main point in the story, as foreshadowed in the title, is her adoption of the runaway scapgrace brother's child, in whose ultimate well-being her love finds its reward. The tale is, as might be expected, of a semi-religious character; but there is not, on the whole, a superabundance of moralising, and there is a good deal of individuality in the several characters—notably in that of old Miles, the conceited, pragmatical, yet worthy head of the little household.

Daphne's Decision is described as a "story for children"; and, doubtless, there are many families in which the tale will be considered the ideal thing to put into the hands of young people—although, judging from our own experience, we should say that *Robinson Crusoe* or the *Water-babies* would be both better for them and more to their taste. It is simply an account of the way in which a disagreeable, over-indulged child was brought to mend her ways. Daphne is sufficiently odious, and her cousins rather more than sufficiently angelic; and there is a slight attempt at sensation in the running down of the yacht, which practically comes to nothing. It is rather

absurd to mix up assumed names of places with real ones; and fancy a gentleman in the present day travelling about the country with a "trunk"!

It is not the pleasantest of tasks to have to wade through such a book as Mr. Junior's. He calls it "a love-story of middle-class life," and it is as dull and tedious as lower middle-class life generally is. The heroine is an objectionable young person of infidel tendencies, but beautiful of course, who, thinking that the world is out of joint, sets to work to set it right by what used to be familiarly called, a year or two ago, "slumming"; that is to say, she goes to live at the East End of London, and to assist in the management of a *crèche*, under the superintendence of a very Low Church parson, who promptly falls in love with her, much to the disgust of his acidulated maiden sister. However, Lucy has bestowed her heart upon a model young doctor, Harry Burr, who turns out to be her stepfather's illegitimate son, and whom she ultimately marries—about as unpleasant a situation as could well be imagined. Previous to this, the stepfather in question has, for no conceivable reason, blown out his brains on the Underground Railway. It can hardly have been from remorse, as he had managed to live pretty comfortably for a good many years after Polly Nye's disappearance. There is a good deal of irrelevant matter in the book, notably a puff for the Salvation Army, and a superabundance of quasi-religious talk. As for the creed of Mr. Francis, the parson, it is about as hideous a travesty of Christianity as could well be imagined. The style of the book leaves almost everything to be desired. Some idea of it may be formed from the fact that good, vulgar Mrs. Killick, the knacker's widow, is invariably spoken of as "the lady."

B. MONTGOMERIE RANKING.

GIFT-BOOKS.

Johnny Nut and the Golden Goose. Done into English by Andrew Lang. From the French of Charles Deulin. Illustrated by Am. Lynen. (Longmans.) Some three years ago Mr. Lang "curbed his liberal hand, subservient proudly" to tell a fairy story to fit a set of charming pictures by an artist whom he described in an introductory ballade as "Dicky Doyle." He has here chosen—out of his unrivalled storehouse of folklore—a Flemish variant of Grimm's "Golden Goose"; and we may be sure that the humour of the original has not suffered in the process of adaptation. The illustrations, we conjecture, have been drawn for this particular edition. They show sound draughtsmanship, a bright fancy, and the genuine illustrator's gift of expanding mere allusions in the text. But we cannot rank them with the immortal creations of "Dicky Doyle's" pencil. The book has been produced in a form so luxurious that we may not predict for it a wide popularity.

MR. LANG has likewise found time to write a characteristic preface to a reprint of the metrical version of "Beauty and the Beast," which has been commonly attributed—though with little authority—to Charles Lamb. This reprint, which is published by Messrs. Field & Tuer, differs from that issued a year or two ago in not being confined to a prohibitively small number of copies, and also in giving fresh engravings of the original copper-plates. Our grandfathers, after all, were not so badly off

in the matter of illustrated books for the young.

The Clipper of the Clouds. By Jules Verne. Illustrated. (Sampson Low.) As it is impossible to find anything new to say about the wonder-books which M. Jules Verne produces with such regularity, we are satisfied with the reflexion that he stands in no need of advertisement. Even to those who do not read the *Boys' Own Paper*, the title of his latest book will sufficiently reveal the subject—adventures in what he styles an “aeronef.” In rapidity of incident and vivacity of dialogue, the master-hand shows no sign of weakness; while the pictures, by the usual French artist, seem to us rather better than before. Despite the many rivals whom he has himself taught, M. Jules Verne still deservedly maintains his hold upon a world-wide audience.

The Count of the Saxon Shore; or, The Villa in Vectis. A Tale of the Departure of the Romans from Britain. By Alfred J. Church, with the collaboration of Ruth Putnam. (Seeley.) This is an interesting and ingeniously constructed story, the scene of which is laid chiefly at the well-known Roman villa near Brading. One of the characters is the poet Claudian, whose compliance with a request to recite a passage from his own poems affords Prof. Church the opportunity of introducing a pleasing translation from the description of the tapestry in the *Raptus Proserpinae*. On the score of historical accuracy there is little fault to be found; but the author should not have called his young Saxon by the name of Cedric. The name is a pure figment, for one thing; but, even if it were genuine, the use of it in fiction is an infringement of Sir Walter's proprietary rights. We do not like the Turkey-rhubarb-coloured pictures.

Caedwalla; or, The Saxons in the Isle of Wight. A Tale. By Frank Cowper. (Seeley.) Curiously enough, the Brading Villa figures in this story as well as in the one just noticed. The period referred to is two centuries and a half later than that of Prof. Church's tale. Mr. Cowper seems to have tried to read up the history; but his attempts at local colour are rather grotesque. The word *ealdorman* is persistently spelt “*eorldorman*.” Until we saw this we had no adequate idea of the amount of ignorance which it is possible to condense into a single word. On the first page a personage is introduced who answers to the nickname “*Biggun*,” which had been bestowed on him (so the author explains in other words) because he was such a big ‘un. Another of the characters is a gentleman called *Stuff*, whose name might, not quite inappropriately, be substituted for that of Caedwalla in the title-page. In the preface Mr. Cowper says that

“as the story has been written for young people, sentiment has been entirely omitted, the ideas of the author differing from those of other writers, who make their youthful heroes and heroines suffer the sentimental pangs of a Juliet and a Romeo”; a remark which is more commendable for its good sense than for its literary form. The illustrations are by the author himself, and though a trifle amateurish, have decided merits; and the cover is uncommonly pretty.

IT is by no means an empty compliment to compare Mr. E. F. Moore's *Tre, Pol, and Pen*, (S.P.C.K.), with Mr. Stevenson's maritime stories. This is one of the best boys' books we have seen this year. The story of a manly Cornish youth's adventures is capitally told, and the incidents succeed each other in a probable manner. In the character of an old boy we read it from cover to cover with the greatest satisfaction; and a generation which knows nothing of naval warfare will read of Nelson's ships of war and victories with delight.

ONE of the most novel gift books of the season is Mrs. L. W. Champney's *The Bubbling Teapot*; a Wonder Story. (Blackie.) An intelligent girl is supposed to suffer a series of transformations into a girl of Brittany, of Spain, of Japan, of China, and other countries. This gives an opening to describe domestic life and manners in these lands of which Mrs. Champney has skilfully availed herself and carefully worked out in detail. The account of child life in Lapland is especially good. Of course, the machinery of the transformation is, as in other books of the kind, unreal and alien to real life; but, after this stumble on the threshold, the reader may peruse the successive transformations (which amount to twenty-four) with both interest and instruction. Mr. Satterlee's illustrations are meritorious and do illustrate the text. It is a pleasure to recommend so painstaking a book.

MRS. SAXBY (a name to be honoured in the Shetland Isles) has written another excellent volume, *The Lads of Lunda*. (Nisbet.) These lads are sons of the minister and the laird, who hunt otters, drive whales ashore, fight an eagle at her nest, and have wonderful boating escapes in the voes round the Isles of Lunda. Much that is fascinating to boys is to be found in the long Shetland winter and the wild fowl which frequent the shores; and Mrs. Saxby has made the best of her opportunity. Not many boys will read these pleasant pages without an intense longing to visit the Shetlands.

Harry Milvaine: or, The Wanderings of a Wayward Boy, by Dr. Gordon Stables (Hodder & Stoughton), is nicely printed and got up. The beginning of the story is somewhat childish, but the reader cannot complain of want of excitement in the succeeding chapters. There is a good account of chasing slave dhows off Zanzibar; and the adventures among savages, lions, and pythons in Central Africa would not discredit Mr. Rider Haggard's heroes. We are no admirers of Dr. Stables's style, and are puzzled how water rats can be said “to squeeze their eyes to clear their sight.” “A governess to learn you your lessons” would not command our confidence.” “To enter the Church again,” it may be pointed out to the author is not synonymous with taking Holy orders, nor is the last book in the Bible called the “Revelations.” While cordially agreeing, too, with him in his denunciation of the cruelties practised when killing young seals, “the tyranny that crushes the poor that the rich may live luxuriously” sounds vague and indefinite.

For the Temple: a Tale of the Fall of Jerusalem. By G. A. Henty. (Blackie.) This is the latest addition to Mr. Henty's now rather numerous series of stories based on historical events. Though not devoid of interest, the story lacks the fire and movement one might have anticipated from a recast of Josephus. But the book deserves commendation as a presentation of historical matter in a familiar and attractive form.

Aboard the Atalanta. By Henry Firth. (Blackie.) Bating the improbability of its main plot, this is a spirited story. The *Atalanta* is a blockade runner in the late American War, and it need not be added that the story is indebted to this circumstance for its most exciting and marvellous incidents. Boys with a seafaring spirit will devour it with avidity.

Miss Con; or, All those Girls. By Agnes Giberne. (Nisbet.) We have here the somewhat ancient story of the inexperienced, but conscientious young lady, who goes as governess to a large family of children, and endures various persecutions and vexations, but emerges victorious over all trials, and successfully turns

from the error of their ways all the objectionable characters among her pupils. Miss Giberne adds to the excitement by introducing a nursery governess who is bitterly jealous of the heroine; but this does not materially alter the plot, which the author has again contrived to make interesting. She can describe the separate members of an English family clearly, without confusing their characters, and she has the power of telling a story. *Miss Con* is, consequently, a pleasant and readable book. The heroine is, perhaps, just a shade too perfect; but the moral of her self-reliance and good sense is a very bracing one, which can do nothing but good to those for whom the book is written.

Kathleen. By Cecilia Selby Lowndes. (S.P.C.K.) The character of Kathleen Lennard in this story is carefully and sympathetically described, and her weak but affectionate father is well drawn. The life at the old house in the opening chapters interests us, and the style throughout is easy and spirited. But the story has absolutely no plot after Mr. Lennard's death. It goes on for the purpose, apparently, of showing how Kathleen's faults of pride and self-will are gradually cured; but the demonstration lacks the reality of the opening chapters, and the narrative becomes disconnected and episodical. The illustrations are good.

The Christmas Present. By A. Eubule-Evans (S.P.C.K.) This pleasantly written story describes how two bachelors, on the verge of an abyss of selfishness and self-indulgence, are providentially saved by the unexpected present of a little girl of seven. A mild, but very genuine, humour adds to the interest of the happily conceived plot, and makes the book very readable. The tale is presumably for children, but the moral needs rather to be impressed upon uncles and guardians. The illustrations, by J. Nash, are of more than average merit.

The Old Violin; or, Charity Hope's Own Story, by E. C. Kenyon (Nisbet), is a story of trust that brings its reward in due time. The violin is stolen during a fire, and suspicion fastens on a foundling who has been kindly treated by its owner. Charity Hope, however, is firmly convinced of his innocence, and the event proves her right. The tone of the story is excellent.

MR. F. LANGBRIDGE has put together a powerful, but somewhat painful, story in *Rider's Leap* (Hatchards). It contains a good deal of revenge and fighting, chiefly with fists. Revenge is never a pleasant motive for a book; and it is possible, even in a story, to have too much of boxing.

Nell's Bondage. By the author of “Clary's Confirmation.” (S.P.C.K.) This is a short story, interesting and well-written, suitable for elder girls in a Sunday-school. The “bondage” is the bondage of sin; and the author shows clearly that when Nell considers herself most free she is in reality fast bound by the fetters of falsehood. How the chain becomes loosened, and Nell recovers her true freedom and realises that only “the truth shall make you free,” we learn gradually; and at the close of the book we leave her happily married.

Stories for Sunday Scholars. By the author of “Helpful Sam.” (S.P.C.K.) These stories are decidedly above the average of such collections. They are brightly written, with the morals perhaps a little too much on the surface, but are sure to interest both boys and girls. The two best are “Daystar” and the “Word that could not be recalled”; the former being an exciting tale of Red Indians, and the latter a useful lesson on the duty of forgiveness. The illustrations are unusually good, and the binding pretty and attractive.

His Adopted Daughter. By Agnes Giberne. (Shaw.) This is a well-intended, and, on the whole, pleasingly told story of a foundling. The two chief characters in the book—George Rutherford and Joan Brooke—are interesting, and their relations are presented in a pathetic and natural manner. But we cannot say that the author has succeeded in depicting successfully the combination of manliness with religion which she has attempted in her portrait of George Rutherford.

A Steadfast Purpose, by Miss Sitwell (S.P.C.K.) seems to us considerably above the average of gift-books. It is a well-conceived and fairly-developed story intended to illustrate the motto on the title-page:

"They fail, and they alone, who have not striven." The tone of the book is decidedly strong and manly, and calculated to exercise a bracing effect on its readers.

The Goldmakers. By Esmé Stuart. (S.P.C.K.) The moral of this story is that the "goldmaking" of duty and unselfishness is in the long run more prosperous than that of greed and self-seeking. But the author might have insisted a little more strongly on the spiritual nature of the reward which most appropriately follows ethical and spiritual effort. That virtue and disinterestedness are recompensed with gold is unfortunately too exceptional in mundane matters to become a motive of general human conduct. The story is, however, interesting, and the incidents are natural.

For Half-a-crown, by the same author (National Society's Depository), derives its title from the sum paid for the heroine, the daughter of an Italian organ-grinder. The subsequent history of this strange investment in flesh and blood is well told, and the story abounds in both incident and pathos. We can conscientiously recommend the book.

Winning his Laurels, by F. M. Holmes (Nisbet), is emphatically a schoolboy's book, describing the trials of two brothers at St. Raglan's. The author manifests an intimate knowledge of boy-nature, as well as of the customs, usages, slang, &c., of our public schools. The hero of the book—and a true boy-hero he is—is Reggie Linburn, and the history of his "winning his laurels" is well told. The defect of such delineations is not unfrequently the evolving of a premature self-conscious prig; but "Reggie" is wholly free from any such drawbacks. We can heartily commend the book. No worthier present could be made to a schoolboy.

Nellie Graham. By Ella Stone. (Nisbet.) The heroine of this story is termed both by the author and herself "a commonplace woman"; and the book seems intended to show what noble work may be effected by a young lady wholly destitute of personal beauty or strikingly mental superiority. The story is charged with variety and interest, and the character-sketching rises far above the level of ordinary story-books. The illustrations are, however, inferior.

If the editor of *Harper's Young People* (Sampson Low) would only contrive that the serial tales should be begun and completed in a volume, the yearly issue of that periodical would have a fair claim to be the best of all the "annuals" for boys and girls. The volume for 1887 includes one story without a beginning, and another without a conclusion; but even apart from the fiction, the amount of excellent matter which it contains is astonishing. The illustrations, perhaps, show a slight falling-off in quality when compared with those of former volumes; in all other respects this magazine seems to grow better every year.

NOTES AND NEWS.

MESSRS. CHAPMAN & HALL will issue, in a few days, their "Victoria Edition" of *The Pickwick Papers*, which they not unjustly claim to be the most popular book published during the Victorian era. The text has been taken from the latest edition revised by Dickens. The original drawings, together with some unpublished ones by Buss, Phiz, and Leech, have been reproduced in facsimile. The preface, by Mr. C. Plumptre Johnson, gives a short history of the work, derived from authentic materials, some of which have not hitherto been used. The edition will be limited to 2,000 copies.

The new volume of the "Badminton Library," on *Athletics and Football*, to be published by Messrs. Longmans before the end of this month, will have an introduction by the Attorney-General, Sir Richard Webster. The illustrations are from drawings by Mr. Stanley Berkeley, and from instantaneous photographs.

M. RENAN'S *History of the People of Israel* is being translated into English by Mr. C. B. Pitman, and will be published shortly by Messrs. Chapman & Hall.

WE understand that Prof. Mahaffy's little book on *The Art of Conversation*, to be published next week by Messrs. Macmillan, is a serious attempt to analyse and explain the conditions of good talking, based somewhat upon the example of Aristotle's *Rhetoric*.

MR. SAMUEL BUTLER, in consequence of hospitality shown him at Varallo, has intermitted his philosophical work; and, with the beginning of the new year, he will send to press a book of which the title is *Ex Voto*, an Account of the Sacro Monte, or New Jerusalem at Varallo-Sesia.

DR. J. H. STODDART has been compelled by temporarily weak health to retire from the editorship of the *Glasgow Herald*, the duties of which post he has discharged with marked success for twelve years. He is succeeded by Mr. Charles Russell, who, during the same period, has been assistant editor. We understand that Dr. Stoddart, who has already published two volumes of poetry—*The Village Life* and *The Seven Sagas of Man*—intends to devote himself henceforth to literature.

MESSRS. SWAN SONNENSCHEIN & Co. will shortly publish the following three-volume volumes:—*Nadia*; or, Out of the Beaten Track, translated from the Russian of Olshefsky by the Baroness Langenau, and dedicated by special permission to the Princess of Wales; and *Lost Identities*, by M. L. Tyler; also Mr. George Moore's *Confessions of a Young Man*, which has been running through Time.

UNDER the title of *The Islanders* Mr. Elliot Stock announces a poem, in ten cantos, founded on the Legend of Glaucus.

MR. SPENCER BLACKETT (successor to J. & R. Maxwell) will publish, on November 22, an English edition of *Le Figaro Illustré*.

WE learn from the *Australian Literary News* that Mr. Ernest Favenc is engaged upon a history of Australian exploration from the date of the first settlement, now just one hundred years ago. The work will be based, to a large extent, upon official documents at Sydney, Melbourne, and elsewhere, which have not before been published.

THE first meeting of the one hundred and thirty-fourth session of the Society of Arts will be held on Wednesday next, November 16, when the opening address will be delivered by Sir Douglas Galton, Chairman of the Council. Previous to Christmas there will be four ordinary meetings, in addition to the opening meeting. During the session there will be six courses of Cantor lectures:—"The Elements of

Architectural Design," by Mr. H. H. Statham; "Yeast, its Morphology and Culture," by Mr. A. Gordon Salomon; "The Modern Microscope" (being a continuation of the recent course on the "Microscope"), by Mr. John Mayall, Jun.; "Alloys," by Prof. W. Chandler Roberts-Austen; "Milk Supply and Butter and Cheese Making," by Mr. Richard Bannister; "The Decoration and Illustration of Books," by Mr. Walter Crane. Two juvenile lectures on "The Application of Electricity to Lighting and Working," by Mr. W. H. Preece, will be given during the Christmas holidays.

UNIVERSITY JOTTINGS.

MR. GEORGE GABRIELS STOKES, president of the Royal Society, and Leucasian professor of mathematics, has consented to come forward as a representative in Parliament for the University of Cambridge, to fill the vacancy caused by the death of the late A. J. B. Beresford-Hope. We quote from his address the following passages as being of general academical interest:

"With respect to the university, it has been found that a statute made by the late commissioners, of whom I was one, is likely to press very heavily upon the resources of the colleges. I believe that the statute was framed on the hypothesis that the agricultural depression which had then commenced was due to temporary causes; and as there seems to be no present prospect of substantial improvement, I think it reasonable that the severity of the pressure upon the colleges should be relaxed.

"Should you do me the honour of electing me, it will be my endeavour to reconcile as best may be my duties towards the university as one of its professors with those of your representative. The former would prevent me from giving that constant attendance in the House which might otherwise be expected; but when measures of importance were at stake, especially such as might affect the university, I should feel it to be my duty to be present."

MR. F. T. PALGRAVE, the professor of poetry at Oxford, will deliver a course of lectures on "The Renaissance Movement in English Poetry between Henry VIII. and Charles II.," beginning on Thursday next, November 17. Meanwhile, the statute for amalgamating his chair with the Merton professorship of English language and literature, is to come on for discussion in congregation on the previous Tuesday.

ON the recommendation of the special board for classics at Cambridge, a grant of £150 has been made from the Worts Travelling Scholars Fund to Mr. H. B. Smith, of Trinity College, for the purpose of archaeological research in Cyprus. It is understood that Dr. F. H. H. Guillemard, author of *The Cruise of the "Marchesa"*, will accompany Mr. Smith, and that Oxford will send a third member of the party. We may add that Prof. Sayce also intends to spend some portion of the coming winter in Cyprus.

THE general board of studies at Cambridge has approved Mr. A. W. Verrall, fellow of Trinity College, and editor of the *Medea*, for the degree of Doctor in Letters.

AT a meeting of the court of the Victoria University, held at Manchester last week, the application of the Yorkshire College, Leeds, to be admitted as a college of the university, was approved. The Yorkshire College was originally founded in 1874, and incorporated in its present form in 1878. It possesses a funded capital of about £150,000, of which £93,000 represents buildings, &c. It receives an annual grant of £1,500 from the Clothworkers's Company, while last year the students' fees yielded more than £6,000. The principal is Mr. N. Bodington, of Lincoln College, Oxford, who is also professor of classical literature and

philosophy. The professor of modern literature and history is Mr. Cyril Ransome.

MR. JOSEPH FOSTER, of 21, Boundary Road, N.W., has issued to subscribers the first volume of his *Alumni Oxonienses*, being an alphabetical list of the members of the university of Oxford between the years 1715 and 1886. The basis of the work is Col. Chester's famous transcript of the Matriculation Register from 1564 to 1869, a copy of which was acquired by Mr. Foster after Col. Chester's lamented death. For reasons which Mr. Foster does not state, he has commenced the present work from 1715, and not from 1564; but, on the other hand, he has continued it down to 1886. He has arranged all the names—with the single exception of the Prince of Wales—in alphabetical order. To the entries in the Matriculation Register he has added the degrees and (often) academical distinctions, and more especially the calls to the bar, elections to the House of Commons, and ecclesiastical preferments. For the present century he has taken the deaths of clergymen and their livings from the *Gentleman's Magazine*; while for persons still living he has added yet more copious notes of identification from his own unrivalled storehouse. This first volume goes down to the end of the letter D, and includes about 16,000 entries. Upon the extraordinary value of this great undertaking for biographical and genealogical purposes it is unnecessary to dwell. We must content ourselves with calling attention to the rapidity with which it has been passed through the press, and to the low price at which it is issued—one guinea a volume. A single criticism may be added. The Matriculation Register gives the place of birth; this, Mr. Foster—doubtless for the sake of conciseness—records as if it were the place of residence of the father, which is by no means necessarily the same thing.

"PROF. NAPIER," a correspondent writes, "is in no way discouraged by the classical-tutors' bias against his Modern Languages School. Time and the tide are with him, and are bound to over-whelm the reactionaries who oppose all reasonable innovations because they are new-fangled things. Education has so often been perverted, that it needs to be brought back to its true meaning and function. Every rational improvement is a 'scaregoose' (to use Dr. Garnett's admirable word) for a time, till the old-fashioned mind gets to see that no harm is in the novel idea."

ORIGINAL VERSE.

DESIDERIUM.

Is this the same heaven that I gaze upon?
It seems the sun hath emptied the whole sky,
Leaving the beauteous world so silently,
Without farewell, with all its glory flown.
The balm of the melodious breezes blown
From the pure hills, and thro' the evening dew
The shining of the sad, seraphic blue,
These linger with me yet, linger alone.
Is there no light but what heaven keeps so far?
Is it in vain, unhappy heart, to mourn?
Peace, peace. Night comes, and brings her lonely
star,
Lonely as I, but not as I forlorn,
So tranquil even in its bright unrest,
Passionless Heeper in the perfect west.

R. L. BINYON.

OBITUARY.

IDRIS VYCHAN.

MANCHESTER has lost a notable citizen by the death of Mr. John Jones, who, while little known to the English public, was immensely popular with his Welsh compatriots under his bardic name of "Idris Vychan." He was

born at Dolgelly in 1825, and lived for a short time in London; but the last thirty years of his life were spent in Manchester, where he died on November 3, 1887. His Welsh essay on penillion singing gained a prize at the Eisteddfod of Rhuddlan in 1850. It is the classical work on this remarkable form of Celtic music and poetry, and was issued by the Cymrodrorion Society in 1884. At the Chester Eisteddfod of 1866 he gained the first prize for a History of Dolgelly, which has twice been published. Idris Vychan was present at most of the Eisteddfodau and similar gatherings, and gave an example of his skill as a penillion singer when the Prince of Wales and his family visited the London Eisteddfod. He was the author of several other archaeological essays. The Welsh people are wise in making as the ideal of their masses—and of their classes also, it may be hoped—something besides money. Idris Vychan was a shoemaker, as well as a musician and bard. On his grave he desired to have inscribed this verse of his own:

" Ce's ddigon o ogontant—gan y bobl
A gwân byd a'i sorriant:
O fewn y bedd, y dŵn bant,
Mwy i Idris nis Medrant."

of which the general sense may be roughly given thus:

" I have had my fill of the people's praise,
Of sorrows and joys a plentiful store;
In the deep grave where content I am lying
These things will matter to Idris no more."

Idris Vychan is buried at Ardwick Cemetery; and his grave adjoins that of another distinguished Welshman, Ernest Jones, the Chartist.

W. E. A. A.

WE have also to record the death of Mr. Alfred Domett, C.M.G., at one time premier of New Zealand, whose name will live in English literature—not, perhaps, by his own verses—but as the hero of Mr. Browning's grand poem, beginning "What's become of Waring?" He died in London, on November 2, in his seventy-seventh year.

MAGAZINES AND REVIEWS.

THE best paper in the present number of the *Antiquary* is, to our thinking, the one on Yester Castle, contributed by Mr. Philip Champion de Crespigny. The history of this feudal stronghold is a very interesting one, and will be told some day, we trust, at full length, with the documents relating to it given in full. The life-history of a building may be made as interesting as the biography of a man. Mr. H. B. Wheatley contributes an article entitled "On the Date of the Suppression of the Letter S in French Orthography." This seems but a dull subject, but as treated by Mr. Wheatley it is not so. He tells us many facts regarding the changes which the French language has undergone that will be new to most of his readers. Mr. Stapleton continues his series of papers on Nottinghamshire crosses. Here he deals with those in the Hundred of Bassettlaw only. We much wish that his example were followed, and that a complete catalogue of English crosses were forthcoming. Every student of our old records knows that before the Reformation crosses were very common all over the land. Not only was there a cross in almost every churchyard—commonly on the south side—but they were to be found in the market-place, in the village green, and by the roadside. They are often mentioned as boundaries in charters and surveys. The memory of many crosses that have perished has been preserved to our own time by field-names, such as "White Cross." Mr. Brailsford's account of "Three Northumbrian Strongholds" seems accurate, but is too highly condensed to be of much value.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BIE, O. *Die Museen in der antiken Kunst.* Berlin: Weidmann. 2 M. 80 Pt.
BOURGET, Paul. *Mensonges: roman nouveau.* Paris: Lemerre. 3 fr. 50 c.
GERHARD, E. *Etruskische Spiegel.* 5. Bd. Bearb. v. A. Klügmann u. G. Körte. 6. Hft. Berlin: Reimer. 9 M.
LAVISSE, E. *Essais sur l'Allemagne impériale.* Paris: Hachette. 3 fr. 50 c.
LOLLE, F. *Nos gens de lettres.* Paris: Calmann Lévy. 2 fr. 50 c.
POTIER, E. et S. RINACH. *La nécropole de Myrina.* Paris: Thorin. 150 fr.
SCHILLER, H. *Lehrbuch der Geschichte der Pädagogik.* Leipzig: Fues. 6 M.
STREYGOWSKI, J. *Cimabue u. Rom.* Wien: Hölder. 10 M.
THEURIET, A. *La Vie rustique.* Paris: Launette. 20 fr.

THEOLOGY, ETC.

LICHENBERGER, J. *Histoire des idées religieuses en Allemagne depuis le milieu du 18^e siècle jusqu'à nos jours.* Paris: Fischbacher. 10 fr. 50 c.
SEBOLD, M. *Die syrische Uebersetzung der zwölf kleinen Propheten u. ihr Verhältniss zum dem masoretischen Text u. zu den älteren Uebersetzungen, namentlich den LXX u. dem Targum.* Breslau: Preuss. 2 M.

HISTORY, ETC.

BEAURIEZ, L. de. *Une fille de France et sa correspondance inédite.* Paris: Perrin. 3 fr. 50 c.
CORRESPONDANCE de Marie-Louise, 1799-1847. Paris: Le Sourier. 10 fr.
FALTIN, G. *Üb. den Ursprung d. 2. punischen Kriegs.* Leipzig: Teubner. 80 Pt.
GELLE-DIDOT et G. GRASSOIREILLE. *Le château de Bourbon-l'Archambault.* Paris: Labitte. 15 fr.
HAMEL, E. *Histoire de la Restauration (1814-1830).* T. 2. Paris: Jouvet. 8 fr. 50 c.
HAUSSLER, J. *Leben u. Werke d. Bischofs Primasius v. Hadrumetum.* Erlangen: Metzer. 1 M. 35 Pt.
MÜLLENHOFF, K. *Deutsche Alterthumskunde.* 2. Bd. Berlin: Weidmann. 14 M.
NISARD, D. *Considérations sur la Révolution française et sur Napoléon I^e.* Paris: Calmann Lévy. 3 fr. 50 c.
RICARD, A. *L'abbé Maury, 1746-1796.* Paris: Plon. 3 fr. 50 c.
SCHOBEL, K. *Quellenbuch zur Geschichte der österreichisch-ungarischen Monarchie.* 2. Thl. Der Zeitraum von 1248 bis zum Tode Friedrichs III. Wien: Hölder. 4 M.
STOFFEL, Colonel. *Histoire de Jules César.* Paris: Pion. 100 fr.
WEBER, O. *Die Quadrupel-Allianz vom J. 1718.* Leipzig: Freytag. 3 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

BEITRÄGE zur Geophysik. Hrsg. v. G. Gerland. 1. Bd. Stuttgart: Schweizerbart. 20 M.
BIEDERMANN, G. *Religionsphilosophie.* Leipzig: Freytag. 4 M.
BROCHARD, V. *Les sceptiques grecs.* Paris: Alcan. 8 fr.
DÜERLEIN, L. *Die japanischen Seesigel.* 1. Thl. Familie Cidaridae u. Salariidae. Stuttgart: Schweizerbart. 24 M.
GOESCHE, F. *Die Haselnuss, ihre Arten u. ihre Kultur.* Berlin: Parey. 20 M.
LENK, H. *Zur geologischen Kenntnis der südlichen Rhön.* Würzburg: Stahel. 3 M.
PAGENSTACHE, O. *Beiträge zur Lepidopteren-Fauna d. malaysischen Archipels.* IV. Ueber die Callidulidae. Wiesbaden: Niedner. 2 M.
PELZELN, A. v., u. J. v. MADARASZ. *Monographie der Pipridae od. Manakin-Vögel.* 1. Lfg. Berlin: Friedländer. 15 M.
PROBST, J. *Klima u. Gestaltung der Erdoberfläche in ihren Wechselwirkungen.* Stuttgart: Schweizerbart. 5 M.
SCHONFELDE, H. v. *Catalog der Coleopteren v. Japan.* Wiesbaden: Niedner. 3 M.
TANSEY, P. *Pour l'histoire de la science hellène (de Thaïs à Empédocle).* Paris: Alcan. 7 fr. 50 c.

PHILOLOGY, ETC.

APASTAMBIYA *Grihyasutra*, the, with Extracts from the Commentaries of Haradatta and Sudarsanarya. Ed. M. Wintersteller. Wien: Hölder. 5 M.
BÜRGHAUSER, G. *Iudogermanische Praesensbildung im germanischen.* Leipzig: Freytag. 1 M.
ESSEN, M. H. N. v. *Index Thucydidens, ex Bekkeri editione stereotypa confectus.* Berlin: Weidmann. 12 M.
HAILLANT, N. *Essai sur un patois vosgien: dictionnaire phonétique et étymologique.* Paris: Vieweg. 10 fr.
HYGINIUS *gromatici liber de munitionibus castrorum.* Hrsg. u. erklart von A. v. Domaszewski. Leipzig: Hirzel. 2 M. 80 Pt.
JOSEPHI, F., opera, editit et apparatu critico instruxit B. Niese. Vol. I. Berlin: Weidmann. 14 M.
MÜLLE, F. *Grundriss der Sprachwissenschaft.* 4. Bd. 1. Abth. *Nachträge zu Grundriss aus den J. 1877-1887.* Wien: Hölder. 5 M. 80 Pt.
POPE, E. *De Ciceronis de officiis librorum codice Palatino 1531.* Erlangen: Metzer. 1 M.
SCHMID, W. *Der attizismus in seinen Hauptvertretern von Dionysius v. Halicarnass bis auf den zweiten Philostratus.* 1. Bd. Stuttgart: Kohlhammer. 6 M.

SENECAE, L. A., *oratorum et rhetorum sententiae, divisiones, colores*. Ed. H. J. Müller. Leipzig: Freytag. 14 M.

STEYRER, J. *Die ursprüngliche Einheit d. Vocalismus der Germanen auf Grund e. Vergleichung der bajuwarischen Mundart m. dem Englischen*. Wien: Hölder. 1 M. 80 Pf.

WEBER, A. *Üb. den Pātaiprakāya d. Krishnāsā*. Berlin: Reimer. 8 M.

CORRESPONDENCE.

THE FIRST MAYOR OF LONDON.

London: Nov. 7, 1887.

I had occasion some months ago, in a paper bearing the above title (*Antiquary*, March, 1887, p. 107), to criticise the latest theories advanced by Mr. Loftie and others on the origin of Henry fitz "Ailwin." My present object is to call attention to the extreme obscurity which still surrounds a matter of so great interest and importance as the commencement of the mayoralty of London.

Almost all the statements on the subject can be traced to the well-known opening passage of the *Cronica Maiorum et Vicecomitum Londoniae*:

"Eodem anno [1189] factus est Henricus filius Eylwini de Londone-stane Maior Londoniorum; qui fuit primus Maior in civitate."

It is further held, on the same authority, that he held office for five and twenty years, though this is incompatible with the fact that he died, some say in 1212, and some in 1213. Mr. Loftie says that "he died before October, 1212," after "twenty-five years of office" ("Historic Towns": *London*, p. 55).

Now, on turning to independent record evidence, it is strange how few entries we find relating to the mayoralty of Henry, though their number has been largely increased by the appearance of Mr. Maxwell Lyte's most valuable Report on the archives of St. Paul's. I hope that this communication may elicit further references; but, in the meanwhile, it is now possible to divide those which I have as yet collected into distinct classes:—(1) Those in which his name appears as Henry fitz Ailwin simply; (2) those in which he is styled Mayor of London. It is important to observe that in the former class his name appears low down in any list of witnesses, while in the latter it figures at the head, or almost at the head, of the list. My contention is that these classes belong respectively to the periods before and after his elevation to the office of mayor.

To the former class belong the two documents of which Palgrave has appended facsimiles to his *Rotuli Curiae Regis*, a charter, temp. Henry II., among the Duchy of Lancaster Records (Box A, 163), and two of the St. Paul's records calendared by Mr. Lyte (App. to 9th Report Hist. MSS., I., 25, 26). To the latter belong five of those in Mr. Lyte's Calendar (*Ibid.*, pp. 8, 10, 20, 22, 27), one charter in the British Museum, and two or three entries in the *Rotuli Curiae Regis*.

Mr. Loftie, with Mr. Lyte's Report before him, writes as follows:

"A deed among the archives of St. Paul's mentions 'Henry, Mayor of the City of London,' in 1193, and it is very probable that further examination will reveal an earlier date than this. It is, however, certain so far that the mayoralty was in existence four years after the received date of 1189. . . . The preponderance of authority in favour of the first year of Richard I. as the date of the establishment of a new form of government in London is very great; but, as the mayor does not appear upon the page of history before 1194, . . . it has been usual for the modern school of scientific historians to fix upon 1191 as the year, and the deposition of Longchamp as the occasion. The mayor was appointed one of the treasurers of Richard's ransom in 1194; but it is mentioned, as we have seen, at least a year earlier in a document at St. Paul's" (pp. 39, 41).

Now I venture to think that this supposed earliest mention of the mayor originates in an error of Mr. Maxwell Lyte. He gives the document in question as "dated in the year in which William fitz Ysabel and William fitz Alph were sheriffs [A.D. 1193]." But he will find that these are the names of the sheriffs for 6th Ric. I. (31st Report of Deputy-Keeper, p. 308), i.e., from September, 1194, to September, 1195. This then disposes of the date "1193." But, conversely, the first mention of the mayor on "the page of history," as Mr. Loftie terms it (i.e., *Hoveden's Chronicle*), belongs not, as he says, to 1194, but to April, 1193 (Reg. Hov. III., 212). This, therefore, "holds the field" as the earliest contemporary allusion to the existence of a Mayor of London.

As to the date to be assigned to the actual institution of the office, Mr. Loftie leans to the old one of 1189, though his "very great preponderance of authority" in its favour consists of nothing but the single chronicle from which I quoted at the outset. He holds that

"When Richard, in the beginning of his reign, showered charters on the English boroughs in order to obtain money for his great expedition, it is more than probable that London was not left out. The charter raising the portreeve to the rank of mayor, if there was such a charter, has been lost" (p. 39).

The same hypothesis of a "lost charter" was advanced with great confidence by Mr. Coote, who was convinced that the mayoralty originated in the grant of a *communa*, 1191. "This," as Mr. Loftie reminds us, is also "the opinion of Bishop Stubbs"; and he is good enough to add that, "until an earlier mention of Henry of London Stone as mayor has been found in a contemporary document, the bishop's view is entitled to a place in any book purporting to deal with London history" (p. 43).

The actual words of the Bishop of Chester are that "the mayoralty of London dates from the earliest years of Richard I., probably from the foundation of that *communa* which was confirmed on the occasion of William Longchamp's downfall" (*Select Charters*); and that, "immediately after the confirmation of the *communa*, we find Henry, the son of Alwyn, Mayor of London" (*Constitutional History*). Now this "confirmation" took place on October 10, 1191; and the fact would seem to have been overlooked that the "final concord" given (in facsimile *ut supra*) by Palgrave is dated November 30 (St. Andrew), 1191. To this, on many grounds, interesting document Henry fitz Ailwin is a witness, but not as mayor. And his name stands only twelfth among those of the lay-witnesses. Palgrave merely observes, "Henry fitz Ailwin is the mayor." But, if my canon be correct, he was not mayor at the time, and, consequently, the mayoralty does not date from the "confirmation" of the *communa*.

If this conclusion be accepted, we narrow down to about seventeen months the period within which the mayor makes his first appearance.

How long the first mayor continued to hold office is a point as difficult to decide positively as that of the date when he began. There would seem to be only one other reference to him as mayor in the St. Paul's archives of which the date (viz., 1204) is absolutely certain; but another is assigned by Mr. Lyte to "about 1197," and a third to "before A.D. 1222," meaning thereby, I presume, 1212. A date can, however, be fixed for the charter in the British Museum. In the official Calendar it is assigned by a singularly unlucky shot to the "eleventh century"; but the deed is known to me personally elsewhere, and belongs to 1197. The references to the Mayor of London in the *Rotuli Curiae Regis* are in 1194, 1198, and 1199. There are also record references to

Henry, Mayor of London, in the rolls of 3 John (1201-2), and to a Mayor of London in 1205, 1206, 1207, and 1212. Any further reference to Henry fitz Ailwin, of which the date can be determined, would be peculiarly welcome. Till they are forthcoming we have nothing but tradition to prove that Henry fitz Ailwin continued to hold office till his death in 1212 (Loftie) or 1213 (Stubbs).

J. H. ROUND.

INGULFUS REDIVIVUS.

London: Nov. 5, 1887.

Mr. Round complains that in my little book on *Domesday Book* "the authority of Ingulf is appealed to persistently throughout, without the suspicion of a doubt as to the genuineness of his supposed chronicle." Mr. Round has studied the bibliography of these things too closely to be unaware that I edited Ingulf's *Chronicle* from the unique MS. in the British Museum in 1883, and then discussed the question of its authenticity to some extent. The special passage to which he evidently refers, by mentioning "officials of the Public Record Office and of the British Museum," is an epitome by me of a paper read last year before the Domesday Book Commemoration by Mr. H. Hall of the Record Office, wherein he criticises, *inter alia*, the statements made by Ingulf, and rejects them, or most of them. In the few other places where Ingulf is mentioned in my book no theories are set forth as dependent on his chronicle. For example, in mentioning Ivo Taillgebos, I say: "In the Chronicle of Ingulf that chronicler gives a long and circumstantial account of his [Ivo's] quarrels with the abbey of Croyland" (p. 98). In another place I state that Ingulf says a certain person was alive in his day (p. 113), and so forth. I think I have referred five times in all to this "venerable imposture," as Mr. Round will have it called, and in no case does anything important turn on the reference.

But there is another aspect in Mr. Round's communication to the ACADEMY which does really seriously affect the character of his criticism. Last year this gentleman set himself vigorously to work to denounce the very man whose writings he is now seeking to use as a handle to criticise others. "Is Mr. Freeman accurate?" was the somewhat startling question Mr. Round imposed on himself to reply to in the shape of three separate articles printed in the *Antiquary*, and answered it trenchantly and circumstantially in the negative. If Mr. Freeman's inaccuracy in what he has written about some Domesday matters is so serious as to "render it needful that he should rewrite a portion of his work" (*Antiquary*, December 1886, p. 251), will Mr. Round undertake to say that Mr. Freeman is not also inaccurate in his views about Ingulf's credibility? I am sorry to say I know nothing of Dr. Stubbs's authorities, on which the passage quoted by Mr. Round is founded. Possibly it rests upon what Mr. Freeman has written. If so, then Birch, quoting the "venerable impostor," Ingulf, is paralleled by Dr. Stubbs and Mr. Round relying on the inaccurate Freeman; but as Freeman, notwithstanding his inaccuracy, may be quoted when you want to say something smart, therefore Ingulf may be quoted provided you do not rely too much on him, *q.e.d.*

WALTER DE GRAY BIRCH.

A HITTITE SYMBOL.

London: Nov. 7, 1887.

Though I am somewhat reluctant to trouble your readers with an additional communication on the subject which I discussed in the ACADEMY of August 13, I am almost compelled to do so by the appearance of Prof. Sayce's

letter under the heading "A Hittite Symbol" in last week's number. I am glad to hear that other seals have been found in Asia presenting points of analogy with the Yuzgat seal which the British Museum obtained last autumn, and with the seal which Mr. Chester more recently brought from Tarsus.

I may say that the "Hittite symbol" on the Tarsus seal has for a body a sort of oblong figure placed horizontally and some three or four times as long as it is high. The upper side is not a straight line, but has two depressions. From the centre of the lower side of this oblong figure proceeds a pair of divergent legs, which clearly terminate in turned-up toes, or "Hittite boots." Above an elevation in the centre of the upper side of the oblong is in one case the head, consisting of a circle with apparently aural appendages. In two other cases on the Tarsus seal, possibly in three, the head is capped, so as to be nearly covered, by a cap shaped as an equilateral triangle. My position is that this curious symbol is, in all probability, a modification of the equilateral triangle, which was regarded in the East as sacred and as representing the primordial principle of things. Modified as in this curious symbol, the primordial principle of human life or human nature may be intended. I was led to these conclusions after noticing that on a stele of Lilybaeum, which bears a Phoenician inscription, and which is represented in the *Corp. Inscr. Sem.* and by Perrot and Chipiez, the equilateral triangle appears as an object of worship, it having, moreover, at the apex a circular head with arms or a body projecting in both directions. That a somewhat similar modification of the equilateral triangle should have on the seal a sacred or mystic significance can scarcely seem wonderful. Moreover, there is the capping with the equilateral triangle to which I have adverted, and which, as it seems to me, points towards the view which I have indicated. Certainly it connects the figure with the equilateral triangle.

Prof. Sayce observes that "the triangle is found not unfrequently in the Hittite inscriptions." Excluding the seals, and taking into account simply the equilateral triangle, I should say that it occurs very rarely. I do not recollect that it occurs more than once, but this instance is very significant and instructive. In the last line but one of the longest Hamath inscription there is a representation of the moon with the head of a cow upon and within it, denoting obviously Ashtoreth as a moon-goddess; and close beneath is the sacred triangle. This fact, while otherwise interesting, is important with regard to the origin and significance of the curious symbol now under discussion.

According to Prof. Sayce this symbol is "a

picture of the knotted girdle worn round the waist," as "will be obvious to any one" who will inspect certain figures in Perrot and Chipiez. I have examined these figures; and I fail to see that such a view of the matter is in any degree probable. There is a distant and superficial resemblance, no doubt, in some respects, but in others there is no approach to likeness. Moreover, in Prof. Sayce's view, the really important part of the girdle would be that which passes round the body, while the symbol would represent merely the knot and the loose ends—though, by the way, on the figures referred to in Perrot and Chipiez the ends appear to be not loose but connected or continuous. But to pass by other and, as it seems to me, insuperable difficulties, what could possibly be the meaning of a picture of a knotted girdle having a cap in the shape of an equilateral triangle put on it? Prof. Sayce speaks of the Hittite symbol as being a symbol of life, as though this had not been previously suggested on other, and, as I venture to think, much more probable grounds. But that the same symbol should be at once a symbol of life and a mere "engraver's mark" used commonly by Hittite artists is not easy to understand. Certainly it is not an "engraver's mark" on the Tarsus seal.

I may add that it would be desirable that casts from the new seals at the Louvre should be sent to the British Museum for exhibition, if that has not been already done.

THOMAS TYLER.

EARLY HEBREW MSS. OF THE OLD TESTAMENT.

Oxford: Nov. 6, 1887.

At last we have Dr. Schiller-Szinessy's excursus on the famous Cambridge MS. of the Old Testament, dated as is believed A.D. 856. I doubt, however, if his arguments will be convincing. They are: (1) That if we compare with the Cambridge MS. the MS. in the possession of Dr. Robertson Smith, which is of a date certainly earlier than 1142 (has it a date, or is there a calendar or an entry of an owner of that date? Dr. Schiller-Szinessy always writes kabbalistically) we shall be convinced that the date 856 for the former is the right one. Well, that may be the case, although I cannot see what comparison can do for two MSS. distant in date by 300 years. But supposing it to be the case, is Dr. Schiller-Szinessy prepared to pay the travelling expenses of somebody at Berlin, or even further off, in order to enlighten himself on the subject, even if we could suppose that Dr. R. Smith would freely allow the comparison of the two MSS.

Dr. Schiller-Szinessy alludes to himself as a born palaeographer (although twenty years ago, that is at the age of forty-five, he had seen no other MSS. except the scrolls of the Pentateuch and of Esther, which are used in the synagogues; but there were poets who began late in life, and as Dr. Schiller-Szinessy compares these to palaeographers, some of them also might spring up late in life), and as such he expects to be believed blindfold. Well, people will be wicked and incredulous. Indeed, "dullest intelligences," like those of the late Drs. Kennicott and Zunz, Dr. W. Wright (who did not insert a specimen of the Cambridge "earliest Hebrew MS.," according to the born palaeographers, in his series of Oriental palaeography), Dr. Weekes, Dr. Steinschneider and myself ("who are supposed to be good bibliographers"—at all events, too much honour for me), do not believe in palaeographical inspiration, and think that the Cambridge MS. belongs to the beginning of the thirteenth century. One more expression is to be questioned in Dr. Schiller-

* On a seal represented by Perrot and Chipiez, vol. iv., figs. 383, 384, there is figured what is no doubt essentially the same symbol; but from the nature of the representation I am unable to determine certainly the precise form of the head. Together with it there is represented a star, or possibly the sun, corresponding most likely to what, on another seal, Prof. Sayce speaks of as "rosettes." But on the impression from a seal which M. Sorlin-Dorigny was unable to obtain at Aidin (figured at the end of chap. v. of Perrot and Chipiez) there is clearly the same symbol capped with the equilateral triangle. I may add that on the Indo-Scythian coins lately discussed by Dr. Aurel Stein (*Babylonian Record*, August) there is a remarkable symbol, which a distinguished scholar and archæologist has suggested to me, is related to the symbol under discussion. Here again we have divergent legs with a horizontal stroke above; but instead of the head we have a comb-like figure with a horizontal stroke and four perpendicular strokes above it. The intention pretty clearly is to symbolise fire tending upward, as would be suitable on these coins.

* See ACADEMY, August 13, and *Babylonian Record*, August, 1887.

Szinessy's short excursus. He says Sepharadic is by no means necessarily Spanish, then what does it mean in connection with Ashkenazic, which the Doctor uses for the German school of writing? Sepharad in rabbinical literature means Spain, and consequently Sepharadic means the Spanish school.

A. NEUBAUER.

"MORT," "AMORT."

London: Oct. 31, 1887.
The expression "amort," as used formerly in Suffolk and Norfolk, is, I presume, one with "mort" in its signification, only used adjectively—meaning a dejected, unanimated look, skin to death. I have frequently heard my mother (an East-Anglian) say, to any friend who seemed sad or depressed, "You look all amort!"

E. M. EDMONDS.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 14, 8 p.m. Royal Academy: "Composition and Classification of Pigments," by Prof. A. H. Church.

8.30 p.m. Geographical: "Explorations in Siam," by Mr. J. M'Carthy.

TUESDAY, Nov. 15, 8 p.m. Civil Engineers: "Accidents in Mines," II., by Sir F. A. Abel.

8.30 p.m. Zoological: "A List of the Reptiles and Batrachians collected by Mr. H. H. Johnston on the Rio del Rey, West Africa," by Mr. G. A. Boulenger; "Three Species of Shells from the Rio del Rey," by Mr. Edgar A. Smith; "Two small Collections of African Lepidoptera recently received from Mr. H. H. Johnston," by Mr. A. G. Butler; "A New Species of *Hyla* from Port Hamilton, Corea, living in the Society's Gardens," by Mr. G. A. Boulenger.

WEDNESDAY, Nov. 16, 8 p.m. Society of Arts: "Inaugural Address by the Chairman of the Council, Sir Douglas Galton.

THURSDAY, Nov. 17, 8 p.m. Royal Academy: "Tests for the Genuineness and Purity of Pigments," by Prof. A. H. Church.

8 p.m. Linnean: "Certain Factors of Variation in Plants and Animals," by Mr. P. Geddes; "Copepoda of the Canaries," by Mr. T. C. Thompson.

8 p.m. Chemical: Ballot for the Election of Fellows; "The Halogen substituted Derivatives of Benzalmalonic Acid," by Mr. C. M. Stuart.

8.30 p.m. Historical: "Hugh Elliott at Berlin, 1777," by Mr. Oscar Browning.

FRIDAY, Nov. 18, 7.30 p.m. Civil Engineers: "Students' Meeting," "Boiler Experiments and Fuel-Economy," by Mr. John Holliday.

8 p.m. Philological: "Neuter Stems in the Celtic Languages," by Mr. Whitley Stokes.

SCIENCE.

TWO BOOKS ON CAESAR.

Lexicon zu den Schriften Cäsars und seiner Fortsetzer. By H. Merguet. (Jena: Fischer.)

Cæsar's Gallic War. By Bond and Walpole. (Macmillan).

It is a singular and somewhat lamentable fact that at the present time three new lexicons to Caesar are in the field. Dr. Merguet, compiler of the well-known lexicon to Cicero's *Orations*, has just finished a similar lexicon to Caesar and his continuators; while two other works, one by Meusel, the other by Menge and Preuss, are well on their way to completion. The spectacle of several men doing the same thing is never a satisfactory one; in the present case it is the very reverse. Hardly anything is so sorely needed by students of Latin as a series of special lexica, one for each author; and it is most unfortunate that three (or more exactly, four) lexicographers should have all chanced on the same subject at once.

Of the three, Dr. Merguet has finished first. His lexicon—a well-printed quarto of more than 1,100 pages—resembles his lexicon to Cicero both in plan and in appearance, and the quotations are sorted on the same "grammatical" system. For example, the passages where the word *legio* occurs (there are

fifteen columns of them) are divided up according as *legio* is used: i. as subject, ii. after verbs, iii. after adjectives (*duo e legionibus*, &c., is meant), iv. after substantives, v. with prepositions, &c. Similarly *possum* falls under three heads: i. absolute and elliptical, ii. with infinitive, iii. with accusative (*nihil posse*, &c.). The text from which the quotations are taken is that of Nipperdey, "mit Hinzufügung der Varianten." The work includes not only the genuine writings of Caesar, but also the additions of Hirtius and the other continuers.

As it stands, the book seems to have two grave faults. The first concerns the text and variants. Nipperdey's text is not a recent one, and a good deal has been done for Caesar since he died. Since, however, Dr. Merguet preferred to adopt it as the basis of his work, he ought to have freely cited various readings, conjectures, &c., so that the reader might know how far to trust any particular passage, or word, or spelling. But he has not done this. He is very chary of "Varianten," and when he inserts them, never inserts the authority for them (see, e.g., *calidus*). In this point, he is certainly inferior to his rival Meusel. The second fault of the book is the grammatical arrangement, which, though uniform, is not scientific, and not always useful. For instance, one can elicit from the book that Caesar does not use *copia* in the singular to mean "troops," while his continuers do. But to find this out one has to search some columns of quotations. In Meusel's lexicon, the words are divided according to the meanings (as in Gerber and Greel's *Tacituslexicon*), and such an inquiry is a light matter.

It is, of course, unfair to contrast Dr. Merguet's work with Meusel's before the latter is complete; but it is impossible not to confess that the latter will in all probability be the better of the two. Not that anyone should be ungrateful to Dr. Merguet for his laborious undertaking. A great deal can be learnt from his book, especially about that *elegancia*, or choiceness of diction, for which Caesar was famous in antiquity. Thus Caesar used *flumen*, but not *fluvius* or *amnis*; *silva*, but not *nemus*; *doleo*, but not *lugeo maereo* or *geno*; *incolo* often, but *habito* only once; *vagor* often, *erro* three times; *sequor* often, as against *comitor* once and *comes* twice. Similarly we find only one example of *igitur*, and none of *nempe*, *ceterum*, *nimirum*, and some other such words. Of course this can be worked out from any complete vocabulary. But Dr. Merguet has one advantage over his rivals: his is the only lexicon which includes both Caesar and his continuers. Mengs and Preuss have published a special lexicon to the latter; but it is far more useful to have the whole arranged in one volume.

Messrs. Bond and Walpole say in their preface that their *Gallie War* "is based on and for the most part paraphrased from" the edition of Kraner and Dittenberger, while they "have consulted most of the best editions" and other recent authorities. Practically, the work is a simple translation of Kraner, with occasional abridgements and the omission of book viii. as not Caesar's. There are few additions. The most important one which I have found is a note (ii. 24.2), containing the obsolete etymology "porta decumana, from the

10th cohort." As a translation the book is certainly bad. Indeed there are passages in it which do not testify to even a moderate acquaintance with German or Latin. One does not object to such renderings as "excite" for *voraussetzen*, or "later on" for *ferner* (pp. xxiv., lxxx.), for they may possibly be the result of paraphrase. But some protest is necessary when a perfectly correct sentence in Kraner (p. 5) appears thus: "A colony was conducted by Narbo Martius to protect the coast route to Spain, and that Province was after him called Gallia Narbonensis" (Introd., p. xi.). To make the matter worse, Messrs. Bond and Walpole have given a perfectly correct account later on (p. 396). Again Kraner (p. 60) says "plutei dienten . . . zum Schutz von Mauern (B. G. vii. 47) Türmen (vii. 25) und Schiffen (B. C. iii. 24)." Messrs. Bond and Walpole render: "plutei . . . were used against walls (vii. 47), towers (vii. 25), and also against ships (B. C. iii. 24)." Had they verified their references, they would have found that the "vii. 41" is a misprint of Kraner's for vii. 41, and that all three passages distinctly refer to the protection of walls, &c. Kraner says (p. 11) of Caesar in 59 B.C. "Die Ritter gewann er durch Erlassung eines Dritteils ihrer Pachtgelder," referring to the Asiatic taxes. In the translation it appears (p. xvi.): "The *equites* were won over by a remission of some dues from their estates"—a terrible perversion of both German and history. On iv. 3.3 Kraner explains *captus* as "geistige Fähigkeit" (like George the translators call it "conception"). Krner says that the *antesignani* "nicht eine b'sondere Waffengattung bildeten, am allerwenigsten Leichtbewaffnete waren." The translation runs "not a particular kind of arm, but a light armed body." Errors such as these are numerous, and they entirely destroy the value of the book. If space allowed, it would be easy to add a quantity of less serious mistranslations (*unter*, 1.37.3, *obwohl*, iv. 22.4, &c.), and of mistakes in Latin; and it would be necessary to complain that the volume contains a great number of misprints and some unverified quotations. One serious misprint occurs on p. xxiv., where in the footnote "in Britain" should be "with." Where so much is faulty it is a small evil that the English is often quite as slovenly as in the passage about Narbo quoted above from p. xi.

Obviously, the book needs a very thorough overhauling, if it is to be a credit to either publisher or editor. And if it is revised, I venture to think the revisers should not stop at correcting mistakes. The book is, as I said above, merely a translation of Kraner, and it is difficult to suppose that such a work is really wanted. Everyone who would be likely to use Kraner would, in all probability, be familiar with German. On the other hand, Kraner's edition, excellent though it be, is not complete. The introduction on the Roman army is valuable, and the notes, so far as "pure scholarship" is concerned, are admirable in matter and in manner. So far the edition is certainly a "standard" one. But there are a quantity of questions, mostly of antiquarian interest, where the German scholar is less complete. For example, there is a geographical difficulty in iv. 15.2, *confluentem Mosae et Rheni*. Are we to suppose that

Rhenus means the Waal? Would it not be better to adopt the suggestion of Bergk (*Rheinland*, p. 7), unnoticed by Kraner, and omit *et Rheni*? Or, turning to book v., which more immediately interests Englishmen, what shall one make of the curious statement (v. 14.4), *uxores habent deni duodenique inter se communes*? Does it refer to polyandry? Again, how comes Caesar to say that the beech and the fir did not grow in Britain (v. 12.5)? Or, once more, Caesar says that British tin was found in *mediterraneis regionibus* (v. 12.5). Kraner gives no farther explanation than "in d. heutigen Cornwall," without a word to show why Cornwall should be called "inland." The reason, of course, is that the tin came *overland* to Kent, and thence across the straits of Dover and through France to Massilia and the south. Kraner, however, seems to believe the obsolete idea that the Cassiterides were off Cornwall, and that the Phoenicians sailed thither across the Bay of Biscay. These and such like questions would be well worth the attention of any editors of a commentary "based on Kraner." But I cannot think a mere translation of much value, whether it be good or (as in the present case) indifferent.

Messrs. Bond and Walpole have also edited book vii. for Macmillan's series of "Elementary Classics." The edition is only an adaptation of the one just reviewed, and what has been said of the one applies to the other. I must add that the notes seem to me not "adapted" to suit a fourth form boy. The plan of Gergovia, too, is unsuited to a boy's intelligence.

F. HAVERFIELD.

SOME POPULAR SCIENTIFIC BOOKS.

Fresh Woods and Pastures New. By the author of "An Amateur Angler's Days in Dove Dale." (Sampson Low.) This much-quoted line does not often introduce more pleasant writing than the sixteen letters which form the "Amateur Angler's" little volume. He has improved somewhat as a fisherman, but very much as a writer. The book may be divided into two idyls—one treating of a Herefordshire farm on the Lugg, the other of a suburban garden; and the rustic sights and creatures of both localities are sketched with much kindness and fidelity to nature in a light and graceful style that cannot fail to secure the reader's sympathy. Without any pretence to be a scientific naturalist, he discourses now on peacocks and swallows, now on the waifs and strays of feline life which infest a town garden, with an apt quotation or two felicitously culled from Gilbert White or Walton, or a few lines from the poets with which his mind is evidently well furnished. There is a good chapter on the May-fly, in which Aristotle, Pictet, and McLachlan are laid under contribution; but we own to a preference of the author's own thoughts and fancies over the more accurate statements of science. "An Afternoon with Rabbits" and "An Evening with Hornets" display the "Amateur Angler" at his best, with a considerable spice of observation, a fair share of descriptive power, and plenty of the lighter graces which interest the leisurely reader, and tempt him to put aside the book to be read again. A true love of country sights and sounds, some sense of the humorous, and much delight in children and their ways, vouch for the geniality of the writer. The delicate workmanship of these little essays is sure to be appreciated, and bids us wish for the author (whose personality is thinly veiled) life and strength in order that he may

give us more charming etchings of field and riverside beauty. It is curious to read that he never met anyone who had eaten the green plover or lapwing. This bird is little inferior as a dainty to its kinsman the golden plover. He is astonished too at an old peahen partially assuming the plumage of the male. This phenomenon is well known among gallinaceous birds. It may be kindly suggested that the plural of chrysalis is "chrysalides" (or more accurately "chryssalides"), certainly not "chrysaes"; and the amusing misprint—

"Oh, cuckoo! shall I call the bird,
Or but a wandering voice?"

ought to be corrected in the next edition.

Our Sea-Fish and Sea-Food. By Rev. E. W. L. Davies. (Field & Tuer.) Extreme attention is at present being paid to the breeding and habits of sea-fish, both by the National Fish Culture Association at Delaford Park, and by the directors of the Marine Observatory at Lochbuie in Mull. The importance of the subject fully justifies these investigations. The author of this little book prints in a handy form a good many useful statistics on sea-fish and fishing; and, being evidently an enthusiast, he gives a useful summary of all that is at present known of the life-history of those sea-fishes which are most important to the commerce of the country. It is just the book for the seaside, and pleasantly summarises the information given in the more systematic works on sea-fish. Unfortunately it is not easy to find facts in it, inasmuch as it possesses neither table of contents nor index, an omission which should at once be supplied. Cod's head soup, which the author vouches to be excellent, will be a new idea to most people. It is certainly better than manuring the fields with cods' heads, as we have seen. Mr. Davies should remember that in the face of the constantly augmenting knowledge of the Salmonidae, it is scarcely correct to quote from Mr. Russel (not Russell) as a "recent" authority. His book on the salmon was published in 1864. And it is not the stormy petrel, but the fulmar petrel—a very different bird—which is used by the inhabitants of the Orkneys with a cotton wick drawn through its body as a lamp.

THE three lectures on health, food, and education, delivered by Prof. H. G. Seeley at the Working Men's Institute, Sevenoaks, in 1884, have just been issued by the S. P. C. K., under the somewhat affected title *Factors in Life*. They are full of plain commonsense information. The two former especially might be read with much profit in every coffee tavern and workshop in the kingdom. The book may likewise be recommended to the upper classes in girls' schools. How many of the future mothers of the race grow up without the least knowledge of the chemistry of food and digestion, of the physiological aspects of sleep and exercise, of the need of moral and mental discipline! Prof. Seeley elucidates these in a pleasant and attractive style.

On the Drainage of Lands, Towns, and Buildings. By G. D. Dempsey. Revised, with large additions, by D. K. Clark. (Crosby Lockwood & Co.) The proprietor, or estate agent, will here find what may be termed country draining in all its varieties fully described with figures; while the city surveyor, or architect, has everything connected with the drainage of a town or a house in it ready to his needs in this comprehensive little volume. Mr. Dempsey's book on drainage (which has for some time been out of print) is recast and brought up to modern practice by Mr. Clark. Every here and there, however, the tables of rainfall might have been enlarged with advantage, as at p. 131, where the rainfall at Greenwich stops at the year 1869. Even the unprofessional reader will

find much worth knowing in the excellent account of the main drainage of London. We have never seen a more useful manual on its own subject.

CORRESPONDENCE.

ETRUSCAN DIVINITY-NAMES.

Barton-on-Humber: Oct. 29, 1887.

From the numerals we may pass on to divinity-names, beginning with the head of the Pantheon, the sky-god Tinia or Tina. The following list illustrates this name; and, as the connexion between the Chinese Tien and Tengri, &c., is historical, and thus independent of purely linguistic inference, we are supplied with an historical instance of how *ng* becomes *n*. Similarly, in Samoied, *ng* at times = *n* (vide Castrén, *Finnische Mythologie*, 13). *G*, too, is not found in Etruscan; and we are thus justified in regarding Tin-a, Tin-ia, as a late form of Ting-iar, and this as an abbreviation of an original Ting-ira (= Dingira, Tangara, &c.):

Sumerian	<i>d-i-ŋg-i</i>	<i>d-i-m-e</i>	= "to create."
Akkadian	<i>d-i-m-e</i>		
Sumerian	<i>d-i-ŋg-i-r-a</i>	<i>d-i-ŋg-i-r</i>	= a "creator,"
Akkadian	<i>d-i-m-e-r</i>		hence a "god."
Sumerian	<i>g-i-ŋg-i-r-i</i>		= "goddess."
		<i>g-i-ŋg-i-r-a</i>	= the goddess Istar.
Yakute	<i>t-a-ŋg-a-r-a</i>		
Mongol	<i>t-e-ŋg-ri</i>		
Hunniish	<i>t-a-ŋg-li</i>		= "sky"—"sky-god"—"god."
Chinese	<i>t-i-e-n</i>		
Turkish	<i>t-a-ŋg-ry</i>		
Finnic	<i>t-i-e</i> (Jumala).		
Magyar	<i>t-e-n</i> = "god."		
Yakute	<i>t-i-ñ</i> = "the red dawn."		
Etruscan	<i>T-I-N-A</i>	<i>T-i-ŋg-i-a-r-a</i>	= Dingira.
		<i>T-I-N-A</i>	

The *is* in *Is-tar* (a male-female, non-Semitic divinity, the meaning of whose name has not been discovered) and *Is-ten* recalls a well-known Turanian god-word, the Kamacintzi *esch*, Arintzi *eisch*, "god" (Strahlenberg), and Yenissei-Ostiak *es* ("heaven"); for, as Castrén observes, "allen altaiischen Völkern am meisten den himmlischen Gott *Es* verehren" (*Finn. Myth.*, 228). He gives *asa* and *yzyt* as S. Siberian forms (*ibid.*, 186). The words *aisara*, *aiseras* ("In *aiseras* sehe ich den Genitiv von *aisera*, 'dea,'") Dreecke), occur in the Etruscan inscriptions; and the classical writers supply us with the following instances, showing the Etruscan use of the word: *Alesap* (Dionys. Hal.); *Aesar* = "god" (Sueton. *Augustus*, 97; *Alesar* *θεοὶ τῷ πολὺ περιβάλλεται* (Hésych.). It is generally agreed that *-ar* is an Et. plural-form (cf. Ostiak *ár*, "many"); hence *ais-ar* = *ais-oi*. *Ar* also occurs in Buriat as a plural-form. The *tar* in *Is-tar* reminds us of the numerous Finnic divinity-names with this ending.

The Ak. *An*, *In* ("Divine-one"), *Ana* ("sky-god"), Votiala in ("sky"), *in-mar* ("god"), *laugy ña*, *Yurak* and *Yenissei ña*, may be compared with the Et. *Ani* (*Avnios* is an Et. king in Plutarch), *Ianis*, Latin *Janus*, the unanthropomorphic divinity of Velathri (*Volterrae*), &c. With *Ana* and the allied words, Finzi and Lenormant connect the Zyrianian *Jen* ("god"), which appears in Strahlenberg as *Jahn*; but Castrén seems to be right in regarding *jen* as an abraded variant of the great Turanian god-name *Jum-a-la*. The Eskuara (Basque) *Yinkoa*, *Jin-koia* ("god") is singularly similar. The North-Asian divinity *Tiermes*, *Turm*, *Torm*, *Torun* (*Thorum* in Strahlenberg), reappears in the Et. *Thurms*, *Turms*, or *Turm*, who, through name-similarity, was not unnaturally identified with the Greek *Hermes*. *Thurms* is not an Et. transliteration of *Hermes*, for the Greek aspirate does not become *t* or *θ* in Et., e.g., *Ekrap* = Et. *Ectur*, &c.

The Ak. *ekhi* is rendered by the As. *ummu*

("mother"), and must be the same word for "mother" which appears in the three Buriat dialects as *eke*, *ike*, and *exe*, in Surgut (Ostiak) as *anki*, and which Strahlenberg gives as *oeke* ("the mother"). The name reappears in the Lapp mother-goddess *Sar-Akka*, "dea partus" (cf. Lapp *ask*, "praegnans"; *akka*, "uxor"), and again in the famous Et.-Rom. mythic personage *Acca Larentia*, said to have been a beautiful courtesan (perhaps a hint at Turanian women-customs), or the nurse of Romulus and Remus, and mother of twelve sons, probably the twelve cities of the Etruscan confederation. The Ak. *rak*, *rakki* ("woman") and the Et. mirror-goddess *Recua* are apparently connected forms.

Nothing can be made on the Aryan side of the god *Summanus*. The suggested Latin etymologies of the name are obviously after-thoughts. Strahlenberg gives *Sumans* ("i.e., Sacred"), as a name of the Yakute divinity *Tangara* (vide *sup.*); and, as *Tangara* is identical with *Tina*, we can understand why *Summanus* was considered the equal or even the superior (vide Augustin, *De Civ. Dei*, iv. 23) of Jupiter, and his name derived from *summus*. We find *Taman* as "numen prisorum Lapponum" (Lindahl, in *voc.*), and *Suvannon* is an epithet (*Kalevala*, xxxvi. 237) of the hero *Wainamöönen*. The Ak. *'Sumun* = As. *Samu* ("heaven").

No Turanian god-name is more widespread than the Finnic *Juma-la* (lit. "Thunder-place" = sky and sky-god), Lapp *Jubnel*, *Jumal*, or *Ibmel*, Zyrianian *Jen* (vide *sup.*), which Castrén has shown is identical with the Samoied *Num*, Ostiak-Sam. *Nome*. Strahlenberg gives the forms "Samojedes *Numi*, Morduini *Jumis*, Permecki *Jahn*, Tomskoi Ostiaks and Kanskoi *Num*, Oby Ostiaks *Nopp*" ("God"), "Taigi *None* and Samojeidi-Manzela *Nae*" ("Heaven"). "Tangutbi, who belong to the Dalai-Lame, and have one religion with the Kalmucks and Mungals"—*Namm* ("God"). This historical testimony replies to Prof. Max Müller's doubts (*Lects. sci. Rel.*, 2nd edit., p. 138) respecting the connexion between *Nam* (as he gives it) and *Num*. Sky, storm, and thunder are necessarily linked ideas; and this group of variant names divides itself into those commencing (1) with an *i*- or *y*-sound, or (2) with an *n*. Both variants appear in Akkadian. Thus Lenormant compares Ak. *imi* ("tempest," "region céleste") with the Fin. *jymj*, *Tcher. juma*, *Mord. jom*, *Zyr. iym* ("thunder"), and the Ak. *nim*, *num*, *nu* (cf. *sup.* *Noae*, *Nae*), is rendered by the As. *saku* ("top"), *elamu* ("highland," Elam); while the variant and derivative *enim*, *enum* = As. *samu* ("heaven"). In Ostiak the word occurs as *nûm*, *nôñ* ("the upper"), *nâmen*, *nômen* ("over," "above"). On the Etuscan side we find the divinities called *Noven-siles*, heaven-gods and thunderbolt-hurlers; and I would here only add to the remarks of Canon Taylor (*Etruscan Researches*, 143, 154) on this name, that *nûmen* may be an Etruscan as well as a Latin word, and that the legendary king of Rome, favourite of the gods and establisher of religion, is called *Numa*.

We find in Finnic mythology a mysterious personage, connected with the moon (vide Castrén, *Finn. Myth.*, 65, 316), the meaning of whose name is said to be doubtful, called *Kave*, *Kapo*, *Kebe*, *Kaba* (Tcheremiss), &c. "Die Gottheit, die von andern mit diesem Epithet beehrt wird, ist die Tochter der Luft," for the Finnic male lunar divinity is *Kuu* (cf. the Ak. moon-god *Aku*, "the Exalted"). Etruscan mirror-names are often Greek, and perhaps occasionally Semitic, and, therefore, specially dubious; but we know from Strabo (V. iv. 2) that the Etruscans had a goddess named *Kupra* (= *Kupa-ra*) who was supposed to be the analogue of Juno (the Samian *Hèrè* is lunar), and to whom the new or increasing moon was

sacred ("Ihr war der Neumond heilig," K. O. Müller, *Die Etrusker*, edit. 1877, ii. 46). It is singular to find on the Ak side, "gub (kup), As. nazuzu, to fix, to wax of the moon" (Sayce, *As. Gram.*, 18). *Gubbara* (cf. *Dingira*) would mean "the Waxing-one" = the Moon.

ROBERT BROWN, JUN.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, October 31.)

PROF. A. MACALISTER, president, in the chair.—Prof. Hughes, after commenting upon ancient earthworks between the Solway and the Tyne, summed up his views as follows: The wall was the road for the Romans in time of danger. They did not need another road outside except for trade and ordinary traffic in time of peace, and then it was unnecessary to enclose it. An examination of the run of the "Vallum" shows, when once the question has been raised, how unlikely it is that the Romans could have constructed it when they built their wall. It is often for many miles too near the Roman Wall to leave any room worth mentioning between the two for grazing cattle; and, a still stronger argument, the "Wall" and "Vallum" are for many miles so far apart as to have rendered it impossible to man the "Vallum" without dangerously weakening the wall on the north. Between Appletree and Wall Bowers the Roman wall cuts off the end of one of the lines of the "Vallum." If a Pict's Wall with its many lines of fossa and vallum existed before the Roman Wall, it is easy to see how this might happen. The fosse and vallum cut off by the wall was a British covered line of advance from the higher ground to the entrenchment, lower down the hill. On the hypothesis that the "Vallum" was constructed by the Romans with an interval between it and the "Wall" to protect their roadway and their cattle, here was an obstacle to both. It would not be a likely place for them to build a hedge to limit the straying of the cattle, that might have been done more easily a little further on; but it was a longer line to construct and in a less convenient part for the purpose suggested. That the Romans modified a pre-existing earthwork, rendered it less dangerous to themselves, and utilized the fosse to rest their camps upon, is likely. They may for some reason have excavated the basalt blocks which lie beside the vallum about a mile east of Procolitia, a source of wonderment. The rock was, however, already cut up by joints; and the removal of the blocks by the British would not be such a marvel as the construction of cromlechs, menhirs, and chambered tombs. It may be felt to be a difficulty in the way of accepting the view here advocated that the great barrier between the Danube and the Rhine (*the Limes Imperii* or Pfahlgraben, Teufelsmauer, Schneigraben) which is generally attributed to the Romans, is like the *vallum*, not like the *murus* of North Britain. But, seeing that there are important differences between the various portions of that earthwork, perhaps a similar line of inquiry might suggest a doubt as to whether parts, at any rate, of those works may not have been adopted rather than constructed by the Romans. We want also more knowledge of the barrier between the Forth and Clyde (Vallum Antonini, Graham's Dyke). The historical mention of fixing a *Limes* can hardly be considered evidence of the construction of a wall, whereas the occupation of an old line of defensive works and the building of forts along it would be a natural and probable course for the Romans to have pursued. But, on the whole, it would appear (1) that the distribution of the Roman camps suggests that there was a system of defensive works held by the British approximately along the line of the "Vallum"; (2) that the "Vallum" must have been a source of danger not of strength to the Roman "Wall"; (3) that in character the "Vallum" resembles British rather than Roman work; (4) that the position and arrangement of the lines of the "Vallum" are inconsistent with the hypothesis that it was constructed at the same time as the Roman "Wall"; (5) that the "Vallum" should be regarded as the *Picts' Wall*, afterwards enclosed within the lines of the *Roman Wall*.—Prof. Clark agreed with Prof. Hughes that there were numerous instances of Roman

fortifications based on older earthworks. With regard, however, to the works of which Prof. Hughes spoke, he considered that they rather appeared to have been subsidiary, from the first, to the Roman wall.

UNIVERSITY COLLEGE LITERARY SOCIETY.—(Monday, October 31.)

MISS MARY PAUL, vice-president, in the chair.—A paper was read by the president, Mr. T. G. Foster, on "The Beginnings of the English Drama." The English drama conveniently falls into three stages: (1) The beginnings of the English drama, with two subdivisions—(a) the preparation for the regular drama, (b) the beginning of the regular drama; (2) the growth and perfection of the drama; (3) the decay of the regular drama. 1. The first stage, with its two divisions, is almost entirely ignored in the study of the English drama. After tracing the Mystery Plays back to their origin in church festivals and services, Mr. Foster proceeded to show, by quotations and illustrations, the extent to which the elements of the regular drama may be found in them. "Some of the plays in each series are distinctly comic, others tragic; there are also passages, and now and again whole plays, to be found that might be called satiric; in many, in fact, in the majority, we find touches of realism." The Moralities were a development from the Miracles, and grew slowly, at first, probably, helped by the desire for variety, and afterwards by the taste for allegory, which spread from Italy and France to England. In them distinct advance is made in dramatic construction. Many contain well-developed plots, whereas the Mysteries consisted of a narration of events. The very dullness of these plays suggested the introduction of characters other than personified abstractions. Real personages were gradually introduced, the transition tendency being marked by such plays as Bale's "King Johan" and "Hycce Scorer." John Heywood was the first to take the all-important step of writing plays—known as Interludes—which were entirely free from the personified abstractions of the morals. 2. The shortcomings of the Moralities were made more plain by the knowledge of Italian and classical drama which spread over Europe generally at the time of the Renaissance. The first English comedy is based on the "Miles Gloriosus" of Plautus; and "Goborduc," the first English tragedy, on the "Thebais" of Seneca. Thus it was classical influence which gave our drama form and shape, and showed the need of a well-elaborated plot. During the twenty years that elapsed between Sackville's "Gorboduc" and Marlowe's "Tamburlaine," the national spirit was growing and preparing the way for a national literature and a national drama. Lyly, Greene, and Lodge were the chief dramatists; but their great service to the drama was in the production of the Elizabethan novel, in which good stories were produced, though they wanted the finish and vigour found in the work of true artists. To Lyly we are indebted for establishing the use of prose in dramatic compositions. Thus, at the commencement of Shakspere's career, the various forms of dramatic art that have existed in England were already established.

GEOLOGISTS' ASSOCIATION.—(Friday, Nov. 4.)

F. W. RUDLER, Esq., president, in the chair.—The president opened the session with an address on "Fifty Years' Progress in British Geology." He drew a picture of the state of geology in 1837, and contrasted it with that in 1887; dwelt upon the controversy between the catastrophists and uniformitarians; sketched the history of palaeozoic geology; referred to speculations on the origin of the drift; and discussed the antiquity of man. The principal controversies of recent years have ranged round the Archaean rocks and the glacial drift. Attention was directed to the debt which geology owes to engineering, and especially to the development of the railway system, and to artesian borings. The Sub-Wealden Exploration was explained, and a jubilee boring suggested. Deep-sea Exploration was touched upon. Turning to petrology, its low condition in 1837 was pointed out, and the introduction of microscopic methods was dwelt upon. The history of palaeontology was traced, and the work of the

Palaeontographical Society commended. Improvements in the geological collections of the British Museum were noticed; and the history of the Museum of Practical Geology and of the Geological Survey was traced. In conclusion, reference was made to the projected meeting of the International Geological Congress in London next year—a date coinciding with the hundredth anniversary of the foundation of British Geology—the publication of Hutton's *Theory of the Earth*, in 1788.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromes, and Oeographs, handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

THE LEGEND OF SAINT VERONICA IN CHRISTIAN ART.

Die *Fronica*. Ein Beitrag zur Geschichte des Christusbildes in Mittelalter von Karl Pearson. (Strassburg: Karl J. Trübner.)

THIS volume is a valuable contribution towards the history of Christian iconography. In it the author traces the origin and development of one of the most beautiful of the many stories connected with the life of our Lord—a story which has exerted an influence throughout Christendom, and has inspired some of the loveliest works of art bequeathed to us by the great artists of the middle ages, and, among other devotional poems, the well-known "Salve Sancta Facies." Mr. Pearson has arranged his matter under six heads: (1) the evolution of the story; (2) the various versions and translations of the Salutation of the Holy Face; (3) the office in its honour; (4) the indulgences attached to the Salutation; (5) remarks on the representations of Christ in pictorial art; and (6) a chronological list of those connected with Saint Veronica.

The main points, in which all versions of the story agree, are that a woman, a follower of Christ, named *Bepovica*, was in possession of a likeness of our Lord painted, or in some other way represented, on a cloth or kerchief; that she came or was brought to Rome, and that there, by means of this kerchief, she cured the Emperor Tiberius or Vespasian of a grievous illness. It is further related that she was the woman who had been healed by our Lord of an issue of blood (Matthew ix.), that she became the wife of Zacchaeus, known after his conversion as S. Amator; that with him and S. Martial she went to Gaul and evangelised Aquitaine, where her festival was kept, as also by the church of Milan, on February 4.

The earliest known mention of a sweat-cloth occurs in the fifth chapter of Venerable Bede's little book *De locis sanctis*, entitled "De Sudario Capitis Domini et alio maiore linteo a Sancta Maria confecto." This, however, does not contain any allusion to S. Veronica. The primitive version of her legend occurs in a MS. of the eighth century, now in the Vatican Library. Here she is said to have herself painted, or caused to be painted, the portrait of Christ after he had cured her of her ailment. An English MS. of the eleventh century in the University Library at Cambridge gives a somewhat different version, the cloth being described as a part of Our Lord's garment, and as having a twofold miraculous character: (1) of appearing, when exhibited to the emperor, to

bear Our Lord's likeness; (2) of healing his malady. In several twelfth- and thirteenth-century German versions of the legend the portrait is said to have been miraculously imprinted on the cloth by Christ. Towards the end of the twelfth century we find Veronica represented as asking S. Luke to paint her a portrait of Christ, and as being greatly distressed at the failure of his attempts. But Our Lord takes pity on her; and when, before partaking of a meal she prepares for Him, He washes His face, the cloth with which He wipes it receives a miraculous portrait of His features, with glorious bright eyes and black beard. The later version of the story is not met with until the end of the fourteenth century—I am inclined to think not until the second quarter of the fifteenth. This represents Veronica coming forth from her house when Our Lord passed by on his way to Calvary, compassionately offering Him a cloth to wipe His face, and receiving it back with the sacred image impressed upon it. In these later representations the face of Christ is a sorrowful suffering face, generally with the Crown of Thorns. Mr. Pearson thinks that this version probably arose from the fact that besides the ikons of the earlier type, there was in S. Peter's—now "over a great statue of S. Veronica in the sacristy"—another of an entirely different character, with the features of a dead man and with closed eyes; that this in the twelfth, or at least in the thirteenth, century was known as the "Sudarium Salvatoris nostri," "vera effigies Salvatoris," or "vera icon"; and that probably owing to the close resemblance of this last designation to the Latinised form "Veronica," this unique representation, though having no connexion with the story of S. Veronica, came to be mixed up with it.

I cannot help thinking that Mr. Pearson has been misled by Heaphy. The Vernacle at S. Peter's (translated thither from the church of S. Mary ad Martyres, where the coffer in which it was originally kept is still preserved) is now in one of the upper chapels of the four great pillars which support the cupola. It has for centuries been covered not only with a thick plate of rock crystal, but also, in great part, by a metal plate inserted under the crystal and hiding all but the face itself. This Vernacle is, with other sacred reliques, shown ten times in the year by two canons in the balcony to the faithful kneeling in the nave below. These reliques are never shown at any other time, nor is any one allowed to approach them except by a special indulst granted by the Holy Father. Such an indulst has, I believe, been only granted once in modern times—in December, 1854, when the bishops, then gathered together in Rome, were allowed to approach the Vernacle. M. Barbier de Montault thus described what he saw during the few minutes he gazed on it:

"Une lame de métal couvre l'intérieur et ne laisse dégagée que la figure dont elle dessine les contours. A ces contours, franchement accusés, l'on soupçonne de longs cheveux qui retombent sur les épaules, et une barbe courte qui se bifurque en deux mèches peu fournies. Le reste des traits est si vaguement dessiné, ou plutôt si complètement effacé, qu'il m'a fallu la meilleure volonté du monde pour apercevoir la traces des yeux ou du nez."

The copies or so-called facsimiles of this

Vernacle, given or sold to pilgrims, are apparently printed from an engraving of the eighteenth century. The certificate attached to them does not guarantee the exactness of the copy, but attests that they have touched the reliquary in which the original is preserved. I prefer to believe that the "Salve Sancta Facies," composed more than six centuries ago in honour of this Vernacle, and the copies of it made in mediaeval times,* are far more reliable evidence of the appearance presented by this cloth than the eighteenth-century so-called facsimile. Perhaps some day competent archaeologists will be allowed to examine these and other reliques, and the matter will be cleared up. All that can be safely asserted at present is that it is certain that when, under the influence of the Franciscans, the corporal sufferings of our Lord were brought into greater prominence, an impetus was given to the introduction, both in dramatic and pictorial art, of such a scene as this in our Lord's painful progress to Calvary, which, although without any historical or traditional authority whatever, has ended by becoming the sixth in that series of representations of Our Lord's Passion known as the "Stations of the Cross," to be seen in every Catholic church throughout Christendom.

The salutation, "Ave Facies Praeclara," relates to the later presentment of the ikon. Mr. Pearson gives an account of all the various readings he has met with, of this, as well as of the earlier, "Salve Sancta Facies," as also of German, Netherlandish, and French translations, followed by a number of extracts from passion-plays and other MSS. and inventories where Vernacles are mentioned.

The third part gives an account of offices in honour of the Holy Face, commencing with that instituted in 1216 by Pope Innocent, the earliest mention of which occurs in the *Chronica Maiora* of Matthew of Paris. From him we learn that the popes had long been in the habit of carrying in procession from S. Peter's to the Hospital of the Holy Ghost "effigiem vultus Dominici quae Veronica dicitur"; and it is certain, both from the miniature accompanying the text in the MS. at Corpus Christi College, Cambridge, as also from the words of the Collect, that this Holy Face was of the earlier type, from which we may conclude that the cloth with the later type of suffering face was not then looked on as the sweat-cloth of S. Veronica. Of later offices, and the indulgences attached to them, Mr. Pearson gives a full account. It is however to be regretted that he does not appear to have examined either the MS. or early printed editions of the liturgical books of Cahors, Bazas, Soulae, and other churches of Aquitaine. He might also have usefully consulted the missals of other churches. Another very serious defect in this book, as, alas! in so many others, is the omission of an index. No one but the author can possibly remember what representations are described in the book *de visu*, or what MSS. are quoted. An

* As late as the fifteenth century the demand for these was so great that artists were engaged exclusively in making copies of it, not only at Rome, but also at Cöln, Bruges and Antwerp, and doubtless in many other localities. Martinielli gives the epitaph of the wife of one John von Dumen, in *Romana curia veronicarum pictoris*, who died in 1526.

index would stimulate many to note other examples. I have often thought that it would be a very good thing to insert in books of this class a few blank pages for notes.

The volume ends with a descriptive list of about two hundred representations of the Vernacle, twenty-two of the most remarkable of which are reproduced in autotype. As to these, I should wish to remark that the inclined head on plate ii. is evidently a study from a figure of Christ on the cross; that plate vi. should be described as a drawing *after*—certainly not *by*—Roger van der Weyden. It may also be worth pointing out that Vernacles constantly occur on the margin of the canon in missals of the fourteenth, fifteenth, and sixteenth centuries.

I cannot help regretting that Mr. Pearson should have issued this treatise in German, and I sincerely hope that he may later on give us an enlarged English edition.

W. H. JAMES WEALE.

DUTCH WATER-COLOURS.

THE artists in water-colour of Holland are now almost as well known in England as our own, and there is not much that is new to be said about the work of such men as Israels, Artz, and Bosboom. The present collection at Messrs. Boussod & Valadon's is a good one, and contains a very fine drawing by C. Bisschop of a young Frieslander warned by his pretty young wife not to wake the baby that sleeps in the gaily carved and painted cradle. In breadth and colour, combined with finish in a large sense, it is remarkable; for the Dutch water-colour painter, as a rule, seems to prefer a very sketchy treatment, and to be content with a somewhat sloppy and confused effect. A picture by Mdme. R. Bisschop, "New Playmates," follows with success her husband's style. By I. Israels there are several examples, but this *doyen* of modern Dutch art is sometimes provokingly slight and unnecessarily obscure. "Washing Baby" is the most important and the finest in colour of his drawings, and the feeling of it is excellent; but the baby is modelled in a vague and unsatisfactory manner. "The Little Reader" and "Reading the Bible" are also good examples of his art. By his follower, A. Neuhuys, there is a charming drawing of "Mother and Child"; and "The Frugal Meal," by D. A. C. Artz, is as good as any of the numerous interiors with figures in which the school delights. The skill of A. Mauve in painting the light on the level woolly backs of sheep we see twice again repeated here; and Mesdag's clear grey skies and moving water, the several gifts and styles of the members of the Maris family, and the masterly if somewhat unsubstantial interiors of Bosboom, appeal as successfully as ever to our admiration. But there is nothing to call for any special notice in the work of the artists we know best. The brilliant portraits (in pastel) of Mdme. Thérèse Schwartze afford a pleasant contrast to the water-colours by their cheerful colour and finished execution; and a charming drawing of "Twilight," by E. Van der Meer, should not be missed. Admirable also are the lions and tigers of Jan van Essen, and the interior of a farmhouse by T. Ottermans.

OBITUARY.

THE death of Mr. George William Reid, long the Keeper of the Prints and Drawings at the British Museum, cannot pass unnoticed, so much esteemed was he as a man, and so admirable and peculiar were his services to the

public. Mr. Reid was about seventy years old. He was first in the Museum during the keepership of Mr. Josi, we believe; and he continued in it, of course, during the keepership of Mr. Carpenter. He had an immense knowledge, and a fine eye; he was, in truth, a real *connaisseur* in the matters that chiefly engaged him. And his sympathies were wide. Never sparing himself in his work for the British Museum, Mr. Reid yet found time, long before his retirement, to prepare that luminous catalogue *raisonné* of the etched work of Cruikshank which the collector knows and values. More lately, Mr. Reid—though in somewhat broken health—was engaged in cataloguing many of the art possessions at Chatsworth. It is reported that he has left behind him a private collection of prints and drawings not altogether unworthy of having been the property of a distinguished and lifelong student of art. But of this we have no certain knowledge.

CORRESPONDENCE.

THE AGE OF THE WALLS OF CHESTER.

London: Oct. 29, 1887.

Mr. Shrubsole's reply renders me scant justice. He charged me with error relative to the position of the Roodeye wall, and to prove it he stated the discovery of a pig of lead. I then pointed out that the lead was found in one position, the wall being in another. As if to justify himself, he now (ACADEMY, October 22) says that he knew this. Why, then, did he say I was in error, when there is really not the slightest error on my part? Why did he introduce the pig of lead at all? There is the wall on what was the bank of the stream, and our excavations show that it goes down thirteen feet and more below the present level. It is built solidly in mortar, except some few of the courses. In this mortar, pounded brick has been found. Such is the wall. Your readers may judge of the unhappy way in which plain evidences have been ignored when I again refer to the fact that, notwithstanding the wall was known to go down deep, for Mr. Watkin has told us so, yet your other correspondent was content to describe it as stated in my last. When I examined the wall with this description in my hand, prior to deciding upon the excavations, it seemed impossible that the mass of masonry above ground could have deceived anyone as to its nature. Yet the statement I quote is still uncontradicted by both your correspondents.

It will interest your readers to know that, thanks to the liberality of a well-known inhabitant of Chester, further excavations are now in progress at the Roodeye wall, the intention being to reopen the face now buried to so great a depth by that remarkable phenomenon, the silting-up of the Roodeye. That its face was once visible is beyond the shadow of doubt, since it is composed of coursed and evenly dressed masonry. The works have already revealed a massive backing, actually thirteen feet thick, of hard concrete and wall. The appearance of what was then visible of the wall led me to state my belief that it was of immense strength, but what is revealed far exceeds my conception. I am sorry that Mr. Watkin's views have not been altered by the detection of the facing of this wall; and that so late as last week (ACADEMY, October 22) he indulges in conjectures which have already proved to be unfounded.

Mr. Watkin refers to three "heads," as he calls them. He may, of course, divide his subjects as he pleases, but a simple proposition embodies the whole of the differences between your two correspondents and myself. I say that the unmortared masonry and the Roodeye wall are Roman works *in situ*. The

remainder of the walls is modern work of varying mediaeval dates to our own time. This is readily proved by the existence of the Roman walls on the lines marked out by the position of the two Roman gates. The unmortared work has tool marks of Roman masons. The huge mass of material is laid in courses, which could hardly have been possible had it been brought, as is suggested, from Roman foundations in the seventeenth century or later, even if so large a mass could have been found, which is hardly possible. The Roman work appears only at the base of the wall and never elsewhere. The latter would be the case if built when suggested by your correspondent. There is uniformity of design at all points where it has been examined, showing similarity of date. Lastly, while no mediaeval or later buildings can be shown to have been erected without mortar, it is never found in our oldest, namely, ancient British works; and there is some evidence that unmortared works were executed by the Romans in England, while they are common on the Continent.

Some time since, Mr. Watkin challenged me to show the wall of any Roman camp in England built without mortar. I could not then do so. Thanks to a local friend I can now do something like it. It relates to one of the principal gates of a large Roman castrum, and, fortunately for my argument, it actually relates to Chester. Stukeley thus describes the arches of East Gate as he saw them in 1725.

"It is admirable that these vast arches, made of so large dimensions, and laid without mortar, can stand at all when their proper butment is destroyed" (*Iter Boreale*, p. 31).

Stukeley speaks also of a roughly moulded cornice over the crown of the arches, agreeing in this respect with the cornice next to North Gate. Here, then, is evidence of the use of masonry without mortar in Roman times, actually at Chester, and in line with the unmortared masonry of huge stones which I say is Roman, both works being thus connected by similarity of construction.

On the other hand, shortly, I have elsewhere, in the *Builder*, shown that your two correspondents, to prove the case against me, have to account for the entire removal of the Roman walls and also their foundations, since the work, such as I have described it, commences at the present foundations; for the Kaleyards wall being built *without mortar*, as they say, *temp. Edwardian*; for part of the north wall being built in Parliamentary times *without mortar*; for another part, again *without mortar*, *temp. Queen Anne*. I have shown that the actual masonry, which one of your correspondents acknowledges to be Roman, but removed in seventeenth-century times from elsewhere, now in the small length specified of the north wall (leaving out enough for what is perhaps his breach) contains enough Roman stone to build a tower as high as that of the Cathedral, and fourteen feet square, solid. I have asked him also to explain why the base of the wall is built *without mortar* where the massive stones occur, and the upper part *with mortar*. I have stated what was the probable cost of the small length of wall, and that the £1000 and upwards known to have been spent *temp. Queen Anne* is as nothing compared to the outlay on the whole length of the walls (nearly two miles in circuit) if your correspondent is correct. I have, further, asked him to prove this outlay by the production of the bill, or some documentary evidence of so heavy a work, which, if it were ever incurred, must exist among the well-kept store of the Municipal Records. In the *Builder* (p. 617) I am given the last word. I do not wish for it if your correspondents can give me any clear replies to any of these matters.

E. P. LOFTUS BROCK.
P.S.—I acknowledge that the large number

of pieces of pottery mentioned in my last letter was not found in our excavations. They were met with at the same time, but elsewhere. I regret that I mentioned them.

"ABRAHAM, JOSEPH, AND MOSES IN EGYPT."

Bryn Mawr, Pennsylvania: Oct. 21, 1887.

Will you allow me to correct two errors in Miss Edwards's review of my book (*Abraham, Joseph, and Moses in Egypt*) in the ACADEMY of August 20.

She writes: (1) p. 125, "Dr. Kellogg follows Mr. Lund's lead in identifying Khoo-en-Aten with the Pharaoh of Joseph," whereas in my third lecture I try to show that Joseph's Pharaoh was either Thothmes III. or Amenophis III.

(2) Miss Edwards writes, "Not having Mr. Lund's paper at hand, I do not feel sure whether he does or does not go farther than that gentleman, when he hints that the Ka-em-ha of the Tell-el-Amarna basrelief might possibly be identified with Joseph himself," whereas, on p. 80, I say expressly, "There is one reason that would utterly forbid the identification"; and again, "It would seem to be necessary to disallow any identification of Khaemba as Joseph."

ALFRED H. KELLOGG.

"JACOB" AND "JOSEPH" IN THE INSCRIPTION OF THOTHMES III.

Paris: Nov. 3, 1887.

I notice in the ACADEMY of October 29 a letter wherein the opinion of M. de Rougé, who saw only geographical localities, is quoted against my identification of the Jakob-El and Joseph-El, in the lists of Karnak, as the Beth Jacob and the Beth Joseph of the Bible. I not only reproduced the opinion of M. de Rougé (*Rev. Egypt.*, iv., p. 95, *cf.* 146), but I also quoted the formal declarations of the Egyptians themselves as to what these lists were. From the Egyptian evidence it results that these two names (as well as others) may perfectly well have been tribal. According to Biblical history they were so.

The theory that the lists of Karnak contain the names of cities, taken by the King Thothmes III. during his expedition against the revolted principalities or tribes of Syria, is not only wholly gratuitous, but is in direct contradiction with the titles of the monuments.

The termination El, so far from being an objection, is rather an argument in favour of the identification proposed by me, for it is precisely under the protection of this God, El, that we should expect to find the Biblical tribes of Jacob and Joseph.

WILLIAM N. GROFF.

NOTES ON ART AND ARCHAEOLOGY.

MR. R. PHENÉ SPIERS, Master of the Architectural School at the Royal Academy, has prepared a work on *Architectural Drawing*, which will be published in a few days by Messrs. Cassell & Co. The book will be illustrated with nine coloured and fifteen plain plates.

THE fine collection of modern French and Dutch pictures which was one of the features of the Edinburgh International Exhibition of last year is to have a memorial in the shape of a catalogue illustrated by etchings and accompanied by notices of the chief painters by Mr. W. E. Henley. The specimen pages and etchings which have been sent to us augur well for the beauty and permanent value of the volume. The etchings of Mr. Hole after Corot, Diaz, Dupré, Bosboom, J. and M. Maris, and others are remarkable for their sympathetic rendering of various artists. The theory that these artists, together with Delacroix and Monticelli, all belong to one school—"the

greatest of the nineteenth century"—is apparently to be the theme of the letterpress.

MR. R. DUNTHORNE, of Vigo Street, will shortly publish two new prints: an etching by Mr. Macbeth, after his own painting, "A Fen Lode," which was exhibited at the Academy in 1886; and a mezzotint by Mr. Frank Short, from the painting by Mr. Alfred Parsons, entitled "In a Cider Country."

MESSRS. H. GREVEL & Co. have just published—in time for winter migrants—an English translation of Prof. Maspero's *L'Archéologie égyptienne*, the French original of which was reviewed in the ACADEMY of May 21 last. The translator is Miss Amelia B. Edwards, who possesses the rare combination of a nervous and picturesque style with first-hand knowledge of the subject matter. We still have to regret the absence of an index, as well as a list of the illustrations, which number close on 300. The translator has added a few annotations of her own; while at the end are appended a number of valuable notes by Mr. W. M. Flinders Petrie, chiefly dealing with technical matters of architectural construction. There is no other book, we venture to say, that can compare with this in helping us to reconstruct the life of ancient Egypt out of its material remains.

MR. RUSKIN has written in reference to the new volume of the *Magazine of Art*:

"The really best thing in the book is Turner's 'Ulysses,' marvellously like the picture and a fine legitimate bit of woodwork. I may say further that very few of Turner's large oil subjects were engraved anything like so well, even in his own time."

THE STAGE

"HEART OF HEARTS" AT THE VAUDEVILLE.

MR. BUCHANAN's "Sophia"—having enjoyed an extraordinary popularity and won the admiration of so well-known and approved a theatrical critic as Mr. Gladstone—is succeeded at the Vaudeville to-night by "Heart of Hearts," of which we saw the initial performance at a matinée last week.

"Heart of Hearts" is by Mr. Henry A. Jones, who, whatever may be the irregularities and the uncertainty of his work, is recognised as quite among the most original of contemporary stage writers. Real observation of life, and real thought upon it in the study, are qualities which Mr. Jones brings to bear upon his dramatic efforts; and the trace of them lies continually below the witty dialogue which Mr. Jones is not alone in the capacity to supply. Furthermore, Mr. Jones, in his best work—and we place, for our own part, "Heart of Hearts" on a level with "Saints and Sinners"—shows himself as possessed of a thorough knowledge of stage effect and as exercising judiciously all the ordinary and needful functions of the playwright. It is reported—not, as I believe, untruly—that "Heart of Hearts," when read to one or two literary people, did not please them quite as much as they had hoped; and the deduction drawn from this is that the exceptionally complete performance at the Vaudeville has secured for the play a favour it could by no means have counted on enjoying. But that is not a fair deduction. What the incident—unless perchance it be apocryphal—really shows is that Mr. Jones, much better than most of us, understands what it is that is requisite for stage effect. We are familiar

with the man of letters who is no sagacious playwright. We are yet more familiar—alas!—with the accepted playwright who is no man of letters—who never in one line betrays the literary instinct. In Mr. Jones—and, of course, I do not say in Mr. Jones alone—we have a writer who reconciles the claims of original writing and of stage effect. He is literary in the right place.

If you pull "Heart of Hearts" to pieces—dissect or analyse with strictness—you will find, unquestionably, improbabilities; but you will find nothing dull. For me the only really difficult moment—the moment of incredulousness and revolt—is that in which it is disclosed with suddenness that Wilhelmina has married the ex-groom. We feel that she has been so good as to do this in order that the dramatist may be supplied with an effective weapon wherewith to defend the interests of the ex-groom's niece, who is betrothed—much against the wishes of the young man's family—to the master of Avonthorpe Priory. Of course, there are women who fancy grooms; but they are generally women of a wide experience—tired already of husbands and of friends who are not grooms. Now Wilhelmina was a blameless spinster until she married the good-hearted but common and unattractive servitor pourtrayed by Mr. Thorne with admirable skill. Still, let us pass this improbability by. Nothing is unlikely about these people except their marriage. There is a great deal of human nature in them, and most of their human nature permits to Mr. Thorne and to Miss Larkin opportunities for the very best of their stage effects. Mr. Thorne's are the most varied. He is, indeed, supplied with a part which affords the rare possibility of being thoroughly sympathetic at bottom, and on the surface effectively vulgar.

What strikes one first in "Heart of Hearts" is that the people are life-like. The story is interesting, and interesting from the beginning. The dialogue is terse and crisp; the good things are in their place, and their place is a large one. What strikes one later on is that the author is one of the few dramatic writers who take any account whatever of the tendencies of the day—of the things that are uppermost, though it may not be the things that are most important, in men's thoughts. The question of the relation of classes—raised only from the comic side by the marriage of Wilhelmina and the groom—is raised from the serious side by the betrothal of Harold to Lucy Robins, by the disapproval that occurrence meets with from Harold's mother, and the profound satisfaction with which it is greeted by the family doctor. The ordinary motives of romance and of farce being pretty well exhausted, it is time that an English dramatist addressed himself seriously to disputed questions of the day. We do not want a tract in the guise of a drama, but we do want dramas which do not stand wholly aloof from the graver interests of contemporary life; and both in "Saints and Sinners" and in "Heart of Hearts," Mr. Jones shows his inclination to do his part towards supplying them. To be in touch with the time—to be distinctly of their own generation—has been one of the chief characteristics of the better French

dramatists—of Augier and Dumas; and Mr. Jones need not be accused of partisanship in politics because he remembers that he is writing in 1887, and not in 1831.

Undoubtedly the piece profits much—though it does not gain everything—by an interpretation in regard to which we can scarcely say an unfavourable word, so distinguished is it for completeness, for uniformity of care and skill. Lady Clarissa—Harold's mother—is not a woman of altogether modern type; accordingly, she need not have an altogether contemporary manner. Were that exacted of her, we should begin to find fault with something in her behaviour to Lucy, as Miss Leclercq represents it. But the pride, the indecision, the fondness, the womanliness, take them *en bloc*, they do make something that is real: something, even, that is engaging. Real, too, if a little over-emphasised, is the spiteful Miss Latimer, played with courageous disagreeableness by Miss Gertrude Warden. To Miss Larkin, with her familiar and excessive modesty, her sentimentality, her spasm, the kind of praise she always earns has already been given. Miss Kate Rorke, as Lucy, is seen to singular advantage. One expects from this now favourite representative of the heroine of romance an appearance that is elegant and a performance that is more than painstaking; but one may possibly have been unprepared for the large measure of art and feeling displayed by Miss Kate Rorke in Lucy. The part gives many opportunities, and Miss Kate Rorke is strongest, and has occasion to be strongest, in the second act; but her expression as she enters, in the first, strikes that note of absorption in the situation and the character which is maintained without a break to the end. Mr. Thorne, with his admirable alternations of humour and earnestness, has had our tribute above. Mr. Leonard Boyne is manly and agreeable as the lover. Mr. Frederick Thorne is a country doctor—simple of manner, shrewd of judgment. Mr. Gilbert Farquhar is at least entertaining as a courtly and affected guest. And Mr. Royce Carleton is Lucy's unworthy, but not unappreciative, parent. The whole production is one which a large public—and among them the best students of the stage—will justifiably enjoy.

FREDERICK WEDMORE.

MUSIC.

RECENT CONCERTS.

LAST Saturday the Crystal Palace concert commenced with the "Dead March," in memory of Sir George Macfarren, whose remains were, on that afternoon, being consigned to their last resting-place. The programme contained an interesting novelty—a concert overture entitled "Land of the Mountain and the Flood," by Mr. Hamish MacCunn, one of the late scholars of the Royal College of Music. It is a work of considerable promise. The composer seems, like Mendelssohn, to have been impressed by the romantic scenery of Scotland, his native land, and he has endeavoured to record those impressions in tones. Mr. MacCunn possesses imagination, and his college training enables him to express his ideas in a clear and, at times, forcible manner. The overture, admirably played, was received with unusual enthusiasm, and the composer had to mount the platform and bow his thanks. Beeth-

oven's Violin Concerto was performed by M. César Thompson, professor at the Conservatoire at Liège. He is a good sound player; but there was a lack of mental strength in his rendering of Beethoven's master-piece, and at times a certain straining after effect which robbed the music of its majesty. We fancy M. Thompson would have been heard to better advantage in Max Bruch's G minor concerto, which we believe, he was first announced to play. The programme included Mendelssohn's "Italian" Symphony, Dvorák's "Scherzo Capriccioso," and some songs sung by Miss Belle Cole.

Master Josef Hoffmann gave a pianoforte recital at St. James's Hall on Monday afternoon. The interest in this youthful prodigy has by no means diminished. Some days before the concert even a seat in the hall was sold. He is on the eve of departure for America, and there is no knowing when he will return, or whether he will return at all. How many prodigies have appeared for a season, and then vanished for ever! Little Hoffmann played Mozart's plaintive Rondo in A minor with rare delicacy and beauty of tone. This was followed by a "Hoffmann" selection including "Reminiscences of Beethoven, Schumann and Chopin," composed, it is stated, at the age of seven years. If not very wonderful, they serve to show a musical organisation. An improvisation, too, on a theme from one of Dussek's sonatas was more calculated to astonish the public than to interest musicians. The programme included some Chopin pieces. The little boy also played, with his father, Saint-Saëns's clever variations for two pianos on a Beethoven theme, and an arrangement of Weber's "Invitation." A good afternoon's work for a child of ten; and we can only repeat our hopes that the excitement and strain connected with such performances may not be hurtful to him in later life.

Mdlle. Janotta, after an absence of several years, reappeared at the Popular Concerts last Saturday afternoon, playing Schumann's "Carneval." She appeared again on the following Monday, choosing for her solo Mendelssohn's "Variations Sérieuses." Some of them were effectively rendered, but most were given with exaggerated sentiment. For an encore Mdlle. Janotta played a modern piece which suited her well, but was scarcely the right style of music for these classical concerts. Mdlle. Janotta took part besides in Schumann's Pianoforte Quartett in E flat; and, though she interpreted it in an intelligent and able manner, there were jerky moments, and the tone was by no means so subdued and dreamy as one could have wished. She was ably supported by Mdme. Norman-Néruda, M. Hollander, and Signor Piatto. Mdme. Néruda played as solo Corelli's Sonata in D. Mr. Herbert Thorndike sang in an expressive manner a charmingly simple song of Haydn's, entitled "The Dream," and in the second part of the programme two songs of M. V. White. The Hoffmann recital in the afternoon, the wet weather, and the not very attractive programme, may suffice to account for the moderate attendance.

J. S. SHEDLOCK.

MUSIC NOTES.

THE cantata, "Narcissus," on which Mr. H. F. Jones and Mr. S. Butler have been for some time engaged, is being engraved, and will be published in vocal score by Messrs. Weeks & Co. during the spring of 1888.

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